

Saturday 22 October 2016

Amateur Photographer

Passionate about photography since 1884



Canon EOS 5D Mk IV
Tested: the latest version of one
of the **best DSLRs** of all time

Home projects

Creative ideas for a rainy day

- Photograph water droplets
- Use a scanner as a camera
- Shoot a still life... and more

GROUP TEST

Photo books

Which company produces
the best one for you?

Time lapse

How to master this
exciting technique

Wildlife watch

Photographing
fallow deer

RPS Print Awards

The cream of this year's crop

Erwin Blumenfeld Retrospective on the influential Vogue photographer

SONY



RX1^R II

Full-frame perfection in your palm



Full-frame CMOS sensor with 42.4-megapixels, advanced image processing with speedy AF, a retractable OLED electronic viewfinder and the world's first* optical variable low-pass filter.

Introducing the RX1^R II from Sony.

Exmor R
CMOS Sensor



*Among digital cameras. Information correct as of October 14, 2015. Image shows accessories FDA-V1K, TGA-1 and LHP-1, which are sold separately.
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Many a photographer has extolled the virtues of exploring possibilities close to home before wandering further afield. This week, we go one step further and look at what you can photograph within your home itself, for those days when the conditions outside are not conducive. I'll bet your home is filled with knick-knacks that, when carefully arranged and lit, would produce an interesting still life.

Even water droplets can be a source of potentially great imagery, as depicted on this week's cover.

Once the weather has picked up and you can head out, try shooting a time lapse. We show you how on pages 34-36. We also put the Canon EOS 5D Mark IV through its paces to find out if it offers enough to entice newcomers to full frame or existing 5D-series users to upgrade (pages 46-51).

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© DILYS THOMPSON

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Tree, Moon, Milky Way

by Dilys Thompson

Fujifilm X-T1, 23mm, 13secs at f/2.8, ISO 1,600

Photographer and AP reader Dilys Thompson uploaded this image to our Flickr page.

Dilys found this oak tree in a small village called Talybont in North Wales. While she has previously captured the tree under many conditions, this time she wanted to photograph it under a blanket of

starlight. A clear night on 5 October gave her the opportunity, and she ended up with an image that not only features the tree, but also the Milky Way and the moon. It's a gorgeously atmospheric image. The framing of the moon between the silhouetted tree and strip of black woodland is a nice touch.



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 25.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 25.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

London Image Festival winner announced

Chinese photographer Yuqing Lai has won the grand prize in the London Image Festival (LIF) Award for Excellence in Photography with a surreal shot of fish heads (above). The LIF photography competition aims to be a showcase of the best photography from across the world, from both pros and amateurs.



© YUQING LAI



Lensbaby announces lens for mirrorless

Lensbaby has revealed the Trio 28 – its first lens targeted at mirrorless users, with an emphasis on creative photography. Available from

26 October, the lens features three selective-focus optics controllable with a rotating dial, for three visual styles: Twist, Velvet and Sweet. Visit lensbaby.com for more information.

Firmware update for X-Pro2 AF

A free update for Fujifilm's X-Pro2 promises a large boost to autofocus performance by borrowing the AF algorithm directly from the X-T2, thus pushing the number of focus points to 91 (13x7) or 325 (25x13). The X-Pro2 will also be compatible with the new Fujifilm EF-X500 hotshoe-mount flash. Visit fujifilm.com.



Adobe releases Photoshop Elements 15

A new version of the popular entry-level photo-editing suite, Photoshop Elements, is now available, with

enhanced features and an emphasis on ease-of-use and automation. Adobe says it has included more powerful behind-the-scenes technology from its pro lines of software and combined this with a friendlier user interface. Visit www.adobe.com.

Manfrotto's Windsor bag collection

Manfrotto has extended its lifestyle camera bag range. The Windsor bags come in four styles: a camera/laptop backpack for DSLRs, an over-the-shoulder 'reporter' bag for DSLRs and two messenger-style bags designed for CSCs. Prices start from £99.95. Visit manfrotto.co.uk/windsor.



© BRUNO GRACIANO

WEEKEND PROJECT

Photographing doors

Whether single, double, sliding or folding, doors create entrances and exits. They mark boundaries between spaces, protect our valuables and help keep our loved ones safe. We use doors in our everyday language to describe periods of transition – 'when one door closes, another one opens' – and to suggest possibilities – 'when opportunity knocks, open the door'. Doors represent beginnings, endings and the movement from one state to another. As such, they make fascinating subjects for photography. When we look at the front of a house we assume a lot about its occupants, and the front door plays a huge part in this. We can study the paintwork, look at the knocker or bell, or observe the tidiness of the surrounding foliage. All this tells a story.

1 Many people hang wreaths or decorations on their front door. Take a series of pictures featuring these elements and turn them into a collage. Do the same for door knockers, letterboxes and house numbers.

2 Doorways create wonderful framing devices, so wait for someone to enter or walk past. Keep an eye out for pets, particularly cats, that may settle on a doorstep, providing a sense of scale.

BIG picture

Tourism contest attracts jaw-dropping entries

◀ The Society of International Travel & Tourism Photographers (www.sittp.com) has announced the winners of its 'My Voyage of Discovery' photography competition. Entries ranged from beautiful vistas and stunning cityscapes to traditional village life. Bruno Graciano was a runner-up with his incredible image of a tightrope walker (left), taken with a Canon EOS 6D and EF 16-35mm f/2.8L II USM.

'This picture shows my friend Marcio Cardoso balancing on a slackline 200m above the beautiful landscape of Rio de Janeiro in Brazil,' says Bruno. 'To take this picture, I had to go into a *favela* [slum] and walk for one hour to get to the top of Morro do Cantagalo. We didn't stop working, even as night drew in, and this resulted in some stunning sunset photos. I also got an extraordinary view of Rodrigo de Freitas lake. I'm stoked to capture this impressive view of my country.'

Words & numbers

In photography there are no shadows that cannot be illuminated

August Sander

German portrait and documentary photographer (1876-1964)

5,503

Number of entries in the 159th Royal Photographic Society International Print Exhibition

SOURCE: ROYAL PHOTOGRAPHIC SOCIETY



3 To avoid converging verticals, shoot from a distance with a lens with a longish focal length. Use your camera's electronic level/guides to keep things straight. Pick a bright, but overcast, day to minimise shadows.

4 Move in close to create abstract shots of peeling paintwork. Unless it's your front door, it's a good idea to knock first to ask for permission. Look for textured wood, rusty nails and polished keyholes.

© TRACY CALDER



When we look at the front of a house we can tell a great deal about the occupants – these are clearly keen gardeners!



The RX100 V wields a much upgraded autofocus system, featuring 315 points

Sony reveals new RX and Alpha models

SONY has unveiled two upgrades for its highly popular enthusiast RX and Alpha camera series. The Cyber-shot RX100 V premium compact is an updated version of last year's RX100 IV, with the major improvement being a fast hybrid autofocus system with 315 points. The new AF system makes use of on-chip phase detection for subject tracking, with its 315 AF points covering approximately 65% of the frame.

High-speed shooting has been improved to a quite remarkable 24 frames per second at full resolution for up to 150 shots, with AF tracking.

Externally, the RX100 V is broadly similar to the previous two models, with the same 24-70mm equivalent f/1.8-2.8 zoom and unique pop-up electronic viewfinder. There's also a tilting screen that can face forward for selfies, but Sony has again inexplicably refused to add touchscreen functionality.

The RX100 V will be available in November for about €1,200, but an exact UK price and release date are not yet known.

Sony has also revealed the 24.2-million-pixel Alpha 6500. Without increasing body size from the Alpha 6300, Sony has managed to implement in-body, 5-axis optical image stabilisation – a first for an APS-C camera. The Alpha 6500's LCD display will feature touch-sensitivity with the ability to touch-focus.

Featuring an impressive AF

speed of 0.05sec, this camera shares its predecessor's 425 phase-detection autofocus points, which is still the world's highest number of AF points on an interchangeable-lens camera. There is also the ability to shoot continuously at 11fps, with continuous AF and exposure tracking for over 20sec, and up to 8fps in live-view shooting mode.

The Alpha 6500 will be priced around £1,500 (body only) and available in the UK in December.



Sony's Alpha 6500 features new touchscreen functionality



© KEVIN MURRAY

AOP Awards 2016 winners

THE ASSOCIATION of Photographers (AOP) has revealed the winners of its 2016 Awards competition, which is now in its 33rd year. One of the most prestigious contests for photographers in the creative sector, the awards are broken up into commissioned and non-commissioned categories, including advertising, portraiture, editorial and fashion.

Pictured above is the winner of the non-commissioned portrait (Single) category, taken by Kevin Murray. The full list of winning shots will be exhibited in London and published in a book.

All 276 finalist images and moving image entries from the Photography and Open Awards, as well as 2016 Student Awards, will be exhibited during an event in London, and included in the 2016 AOP Awards Book.

For more details, visit www.the-aop.org/events.



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Scarlett Coten's portraits impressed judges with their composition and intimacy

© SCARLETT COTEN

Leica Oskar Barnack Award winners revealed

FRENCH photographer Scarlett Coten has claimed the top prize in the 2016 Leica Oskar Barnack contest after impressing the judges with a series of images challenging the archetypes of masculinity in the Arab world.

The judges were impressed with Scarlett's composition in the series, called 'Mectoub', which they say draws the viewer's eye to the dichotomy between social conformity and personal desires through intimate portraiture.

Scarlett walks away with the top cash prize of €25,000 and a haul of Leica M-series equipment.

The winner of the Leica Oskar Barnack Newcomer Award is another French photographer, Clémentine Schneidermann, for her series titled 'The Unbearable, the Sadness and the Rest'.

Clémentine documented the town of Abertillery in South Wales – an area that despite its natural beauty, suffers from immense economic and social problems. She receives €10,000 and a Leica M camera and lens.

The Leica Oskar Barnack Award is one of the longest-established international photographic competitions. The brief for entrants is to perceive and document the interaction between people and their environment in a creative and ground-breaking style. To see the winning images, visit leica-oskar-barnack-preis.de/en.



© CLÉMENTINE SCHNEIDERMAN

Clémentine mixed portrait and documentary techniques

Google unveils 'the best smartphone camera ever'

GOOGLE has now produced smartphones of its own: the Google Pixel (£519) and Pixel XL (£719), available from 20 October. Both feature a 12.3MP sensor, with an f/2 lens on the front and 8MP front-facing camera. Both are capable of shooting 4K at 30fps and 1,080p video at 120fps.

'The best smartphone camera – ever,' claims Google. 'The Pixel camera is not only the best smartphone camera we've ever made, it's the highest rate smartphone camera anyone has ever made.'

Google hopes to set itself apart on the software side, and users are offered unlimited cloud storage on Google Images for photos and video.



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



DEVON

© NIGEL HICKS

Dartmoor in Autumn

Join Nigel Hicks on a one-day workshop in Dartmoor and walk around some of its most beautiful woodlands just as the autumn colours are peaking. The moors will be developing their truly wild and rugged wintry appearance. It's an opportunity not to miss.

29 October, www.nigelhicks.com/29Oct2016course.html



NOTTINGHAM

© STEPHEN SEGASBY

Inside the Outside

The Inside the Outside collective is a group of photographers focused on exploring the photographic, theoretical and conceptual nature of the landscape. Their works show how the landscape often influences our inner being.

Until 13 November, www.inside-the-outside.com



BELFAST

© MARTIN PARR/MAGNUM PHOTOS

Welcome to Belfast

Belfast's tourist industry has been predominantly shaped by two key events: the legacy of the Titanic and the 'Troubles', a 40-year period of violent conflict. Martin Parr has been commissioned to document Belfast's new tourism industry.

Until 23 December, www.belfastexposed.org



© JONAS BENDIKSEN/MAGNUM PHOTOS

LONDON

Singing Norwegian Singers

Magnum photographer Jonas Bendiksen pays tribute to his homeland and Norwegian Black Metal music in this series. There are more than 40 photographs in this project, all commissioned by Leica UK and shot on the Leica M rangefinder system.

Until 27 October, www.leica-storemayfair.co.uk

The Photography of Olive Edis

The life and work of British photographer Olive Edis (1876-1955) is celebrated in this exhibition at Norwich Castle. It showcases Edis's portraiture and her work as the first accredited female war photographer.

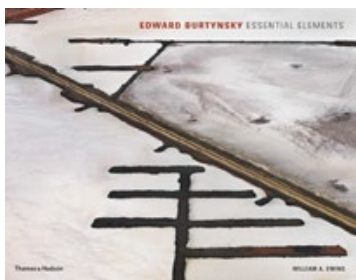
Until 22 January 2017, www.museums.norfolk.gov.uk



NORFOLK

© NATIONAL PORTRAIT GALLERY, LONDON

Bookshelf



Edward Burtynsky: Essential Elements

by William A Ewing

A volume on **Edward Burtynsky's** work depicts the globalised economy and its impact on nature. **Oliver Atwell** looks at some grand-scale images

Published by
Thames &
Hudson

Price £45

202 pages
hardback

ISBN 978-0-
50054-461-7

★★★★★

Edward Burtynsky belongs to a cadre of photographers who have made their name by creating large-scale and often awe-inspiring works that record manufactured landscapes and the results of humanity's impact upon the world. Also in this group you'll find Andreas Gursky, a German photographer notable for his ability to present scenes from an almost dizzying elevated vantage point, although, as he himself admits, it's a method aided by digital manipulation. But where Gursky's images are, as *The New Yorker* once said,

'splashy' and 'entertaining', Burtynsky's work is more frank and sober in its approach. Distinct themes are present throughout, such as water, the oil industry, shipbuilding, mines and quarries. Each of these themes had distinct projects to represent them when they first appeared, but in *Essential Elements* we find that each of these projects has been reproduced together to create a flowing narrative. As a collection, the book treats Burtynsky's work as a whole. Quite incredibly, it's also the first time Burtynsky has been the subject of a career-overview book.

While many of Burtynsky's images are a beautiful treat to behold (there's around four decades worth of work to see, including previously unpublished images), a more clear-headed approach reveals a scarred and tortured landscape. The collection is timely considering our recent inauguration into the so-called Anthropocene epoch – a geological period that carries clear evidence of man's impact on the environmental conditions of Earth.

Some of the landscapes look like the remnants of an abandoned civilisation. That's the key to Burtynsky's images – scale. If you were to walk through these locations on foot, it would be difficult to get a sense of them. But Burtynsky goes one step further by using elevated platforms and topography (and more recently, aviation), and through his camera and sizeable prints, he is able to deliver images that reveal the breadth and depth of the landscapes. This is why they feel alien. Rarely do we see sights like this through our own eyes. Rarely do we have the opportunity to absorb the sheer scale of our impact on the earth. Burtynsky has categorised his work as standing in contrast to Henri Cartier-Bresson's 'decisive moment'. Instead, what we have is the 'contemplative moment' – images that require time and thought to truly absorb what it is we're seeing.

Documenting the hyperreal

The majority of Burtynsky's work taken up until 2003 was captured with a large-format Linhof field camera and 4x5in film. However, in recent years Burtynsky has shot a lot of work from the air using helicopters and fixed-wing aircraft, meaning that he has been required to switch to digital. The Linhof had to be shot with a narrow aperture, which meant slower shutter speeds – a nightmare when the vibration of aviation is shaking you all over the place. But the switch to high resolution does something quite distinct. The textures and colours are somewhat elevated. They are unique and hyperreal, and in that sense they feel incredibly contemporary. As the world has



Oxford Tire Pile #4, Westley, California, USA, 1999

ALL PICTURES © EDWARD BURTYNSKY 2016



Owens Lake #5, California, USA, 2009



Dam #6, Three Gorges Dam Project, Yangtze River, China, 2005

‘Burtynsky’s images require time and thought to truly absorb’

moved on, so has Burtynsky’s approach to image-making. It fits perfectly.

Despite the aesthetic contrasts, Burtynsky’s work could potentially be seen as a cousin to that of Sebastião Salgado. Together, both photographers tell a story of the journey of humankind and its impact upon the world. Despite the fact that both their works have been captured over a period of decades, they are both notable for their ability to capture our most modern concerns: things such as migration/immigration, displacement, globalised economy, climate change, oil, natural resources,

warfare, and so on. As with Salgado’s images, it would be easy to adopt a stringent pessimism and hopelessness. But beyond that, there is a slither of optimism. It’s just something you need to really look for in Burtynsky’s work. His aim is not to make us feel bad, but concerned. His aim is to highlight and inspire. That’s why these images are so detailed and huge. Like the best photography, they grab your attention first and then force you to ask questions. It’s a call to arms, not physically, obviously, but mentally and emotionally. And in that respect they are pretty effective.

Burtynsky’s images force us to look upon our work as a rapacious species and ask ‘Was it worth it?’ He doesn’t offer solutions, but it’s not his job to. That’s up to us as the audience.



Also out now

The latest and best books from the world of photography. By Oliver Atwell



© OLIVER CURTIS

Volte-Face

By Oliver Curtis, Dewi Lewis, £30, 96 pages, hardback, ISBN 978-1-91130-604-9



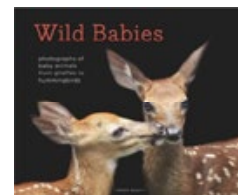
LAST year’s overall winner of the Landscape Photographer of the Year competition was Andy Farrer. His image was taken on Durdle Door beach in Dorset.

However, you may recall that it wasn’t the kind of image you’d expect to see from that location. Rather than photographing the famous rock arch, Andy turned 180° and shot what was behind him. As a result, he not only walked away with an image that we rarely see, but he also bagged a major award.

Bear this in mind when you flick through the pages of Oliver Curtis’s really excellent book consisting of images taken at famous landmarks. Like Farrer, Curtis has instead chosen to show us the views we never see, whether they be in Tiananmen Square in China (pictured) or the White House in the USA. The process is simple. Visit a famous place, turn on your heels and shoot. So simple, but so effective. The funny thing is, a huge chunk of these images are brilliant. It really goes to show that there are a whole variety of fresh perspectives on familiar subjects. ★★★★★

Wild Babies

By Traer Scott, Chronicle Books, £15.99, 128 pages, hardback, ISBN 978-1-45213-486-4



IN THIS book from photographer Traer Scott, we find a series of images taken within the first week of life of a variety of animals. It is, as the book accurately states, something we rarely see as a photographic subject. Usually when we see animals in photography they’re older and wiser. But in these images the subjects are little vulnerable bundles of fur and scales. Newborn kangaroos, foxes, seals and turtles have all found their way into the world and into the pages of this book, and the result is a slim volume that is at once heart-melting and, actually, pretty informative. This would be a perfect gift if you have your own young ones who have expressed an interest in wildlife. It goes without saying that the subjects are so cute you want to hug the book (if you’re so inclined). Images aside, there’s much to take from the text. Lovely! ★★★★★



Viewpoint Lars Rehm

Apple has turned dual-camera technology into an exciting tool, and it won't be long before smartphone cameras will have lenses for optical zooming and image blending

Dual cameras on smartphones are nothing new. In the past few years we have seen several types of dual cameras designed for different purposes. The HTC One M8's camera was one of the first, and it was capable of producing a range of 3D effects, including a shallow depth of field simulation. The LG G5 added a super-wideangle to its standard lens, allowing users to switch between focal lengths, and the Huawei P9 digitally combines the images of a colour sensor with those of a monochrome chip to increase image detail and contrast, and to reduce image noise.

However, none of these systems has been a game changer for mobile imaging. The HTC's slightly gimmicky 3D effects lost their novelty appeal pretty quickly; the LG's super-wideangle can pretty easily be substituted by a decent panorama app; and the image quality of the P9's dual

'The iPhone 7 Plus is the first smartphone... that allows optical zooming'

cam is, despite the good concept, in practice not really any better than a good conventional system.

Apple reinventing itself

But now, Apple has once again done what it has become so good at: taken an existing concept, re-engineered it in a clever way and turned it into something that provides real value to the user. While the fairly minor camera improvements on its iPhone 7 could be categorised as a 'solid update', the dual camera on the larger iPhone 7 Plus is a totally different story. It comes with all the iPhone 7 features, but adds a 56mm tele-lens with its own 12-megapixel sensor to the mix. This means the iPhone 7 Plus is the first smartphone with an ultra-slim form factor that allows optical zooming. Thanks to a changed angle of view, the longer focal length also provides a real advantage when shooting portraits and, combined with Apple's version of bokeh simulation, has the potential to offer a new creative tool in mobile photography.

Apple finally adopting the concept is a sign that dual cams are here to stay. It is only a matter of time before smartphone cameras will have three, four or more lenses that will be used for both optical zooming and image blending for better detail and reduced noise. However, when at some point in the future we look back at the technology timeline, we will remember the Apple iPhone 7 Plus as the first multi-lens smartphone camera that made a real difference.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm



The iPhone 7 Plus adds a 56mm tele-lens with its own 12-megapixel sensor to the mix

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 25 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Vincent Laforet @vincentlaforet
Vincent Laforet is a photographer known for his incredible aerial images taken above major cities throughout the

world. Here we find one of San Francisco in the USA. From this scale, the city looks like a lit-up circuit board. It's dizzying and bordering on psychedelic.

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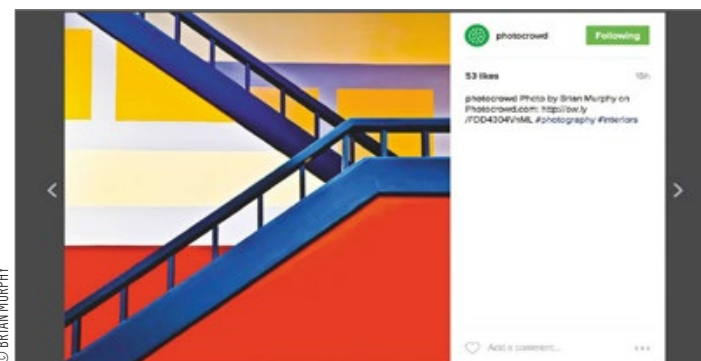
Cindy Goedel

In this beautiful image from Cindy Goedel taken in Yellowstone National Park in the USA, we find a red fox suspended in the air just before taking the plunge into the snow to capture a spot of dinner. The colours of the brilliant fur against the cool tones of the sky and ground can't help but hold your eye.

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Brian Murphy @photocrowd

Buildings are a visual playground for any photographer. They are particularly irresistible when they look like this one, which is in Baltimore, USA, and found by Brian Murphy. The criss-crossing shapes and solid blocks of colour make the scene look almost unreal, perhaps even like a Mondrian painting come to life.

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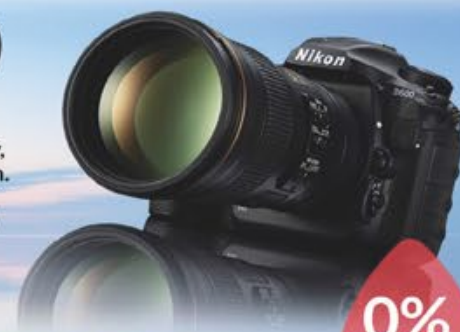


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Bright ideas for a **wet weekend**

Late autumn means shorter days and gloomier weather, but there are plenty of fun indoor photo projects to try

It's easy to believe that the best photo opportunities are to be found in distant lands, such as mountain ranges, deserts, and colourful city streets. Yet, the landscape of home can be equally as rewarding. If we approach objects, places and people with fresh eyes and a willingness to experiment, we

can unearth opportunities for self-expression and unique pictures. With thought, and a little rearranging of the furniture, your home can become a photographic studio. And, best of all, you can pop into the kitchen and make yourself a cup of tea between sessions. On the following pages we provide some ideas to get you started.

**EVERYDAY OBJECTS** PAGE 20

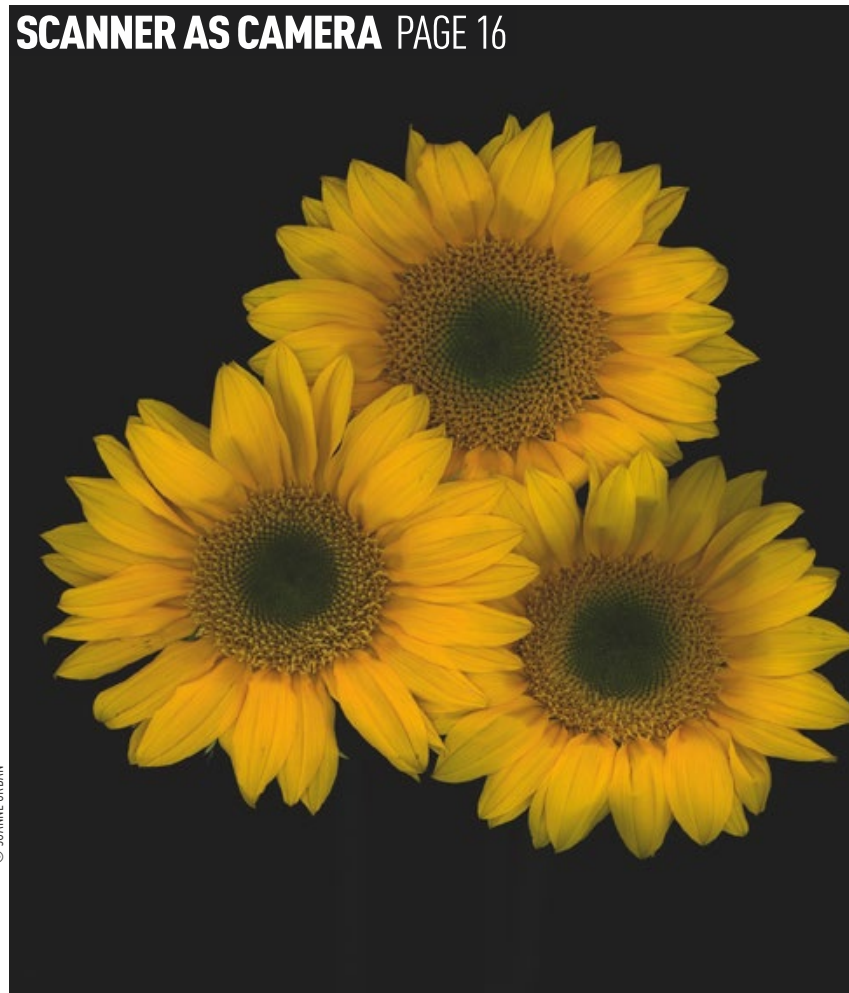
© TIM GARTSIDE

© CORRIE WHITE

WATER DROPS PAGE 14**SCANNER AS CAMERA** PAGE 16**FAMILY CANDIDS** PAGE 18

© AMY REIDINGER

© JOANNE URBAN



Water drops

Shooting droplets allows you to experience what is usually invisible to the naked eye, creating aesthetically pleasing shapes out of liquid

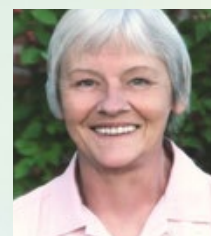
Water-drop photography requires an impeccable sense of timing
Canon EOS 7D, 100mm Macro, 1/200sec at f/16, ISO 200, Yongnuo flashes



BASIC water-drop photography is something you can do at home with a few pieces of relatively inexpensive equipment. Each artwork is unique. Many of the images on my website (www.liquiddropart.com) were produced using a cheap medicine dropper, but the more complex forms were made using an MJKZZ Water Drop Kit (see www.mjkzz.com). This kit allows you to create intricate shapes and figures, such as the one on the right. Patience and a willingness to experiment are crucial, so be prepared to endure a few near misses before you get the result you desire.

Equipment list

- DSLR with manual shooting mode
- Dedicated macro lens (but you can use any lens to start with)
- Jet-Dry Rinse Aid (for dishwashers)
- Glycerine
- Food dye or acrylic paint
- Cardboard, lightly tinted paper or plastic
- Off-camera flashguns (or pop-up flash to begin with)
- Medicine dropper, IV drip or aquarium line
- Remote release (this is essential to prevent camera shake)
- Tripod, ideally with a head that enables precise movements



Corrie White

A few years ago, Corrie discovered the liquid sculpture work of Martin Waugh, which inspired her to begin her own experiments in the genre. To start with, she used a medicine

dropper, but later invested in an electronic timer. Corrie is the author of *The Ultimate Guide to Water Drop Photography*, available through her website www.LiquidDropArt.com.

ALL PICTURES THESE PAGES © CORRIE WHITE



HOW TO CREATE WATER-DROP PICTURES



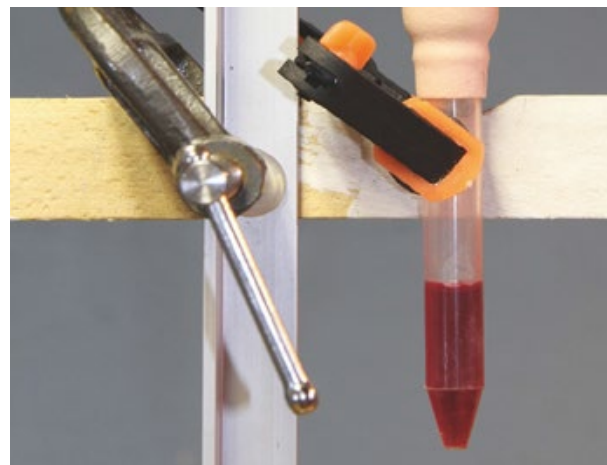
1 Frame the whole drop

Suspend your medicine dropper approximately 30cm above a tray (or bowl) full of water. Set your camera on a tripod and position it to face the tray. The distance between the camera and the tray will depend on the lens you're using. Ultimately, you want to be close enough to frame the whole of the drop.



2 Add some food dye

Fill the bowl with tap water. Add a few drops of Jet-Dry. Fill the medicine dropper with tap water and a few drops of glycerine. If you don't use glycerine the water will be too 'splasy'. If you want the water to be a specific colour, use a small amount of food dye or acrylic paint.



3 Squeeze out the drops

In order to create a collision, the drops need to be spaced about 1cm apart. If you are using a medicine dropper, gently squeeze out two drops and trigger the shutter when the first one hits the water. The first drop forms a jet and the second forms a mushroom-like collision on top of the jet.



This two-legged splash image was made using a sophisticated timing device with a three-valve system, loaded with blue, red and yellow food dyes. The blue and red fall first and the yellow is delayed slightly to connect with the jets at the precise moment they meet when they rise

Canon EOS 7D, 100mm Macro, 1/100sec at f/18, ISO 250, Yongnuo flashes, tripod, MJZZ water-drop kit



4 Focus with care

Focusing can be an issue, so give your camera a helping hand by training the lens on something inside or on top of the bowl, positioned where the drop will hit. I sometimes use a painted stick laid over the tray. For a backdrop, try using cardboard, lightly tinted paper or a coloured plastic sheet.



5 Avoid ghosting

It is essential to use flash for this type of high-speed photography. You need to dial in a little flash-exposure compensation to avoid ghosting on the splash. The camera settings you require will vary, but to begin with try 1/200sec (with a burst of flash), ISO 200-400 and an aperture of around f/10 to f/14.



6 Keep it clean

During post-processing you may need to lighten the image slightly. You will almost certainly need to clean up any stray drops that appear in the area of the collision and on the surface of the water. Take your time, and the resulting image will be a clean, clear representation of what you had in your mind's eye.

Scanner as camera

The light emitted by a flatbed scanner is surprisingly flattering and can be used to illuminate small items ranging from fruit and flowers to bones and bottles

This still life of an old bottle, a rose and some barbed wire works because of the wonderful texture of each item
Epson Perfection 4870
Photo scanner, 48-bit
RGB colour, TIFF,
post-processed
in Photoshop





The final scan, which can be recreated by following six simple steps (right)

Epson V600 scanner, 48-bit RGB colour, TIFF, post-processed in Photoshop



Joanne Urban

Joanne has been a photographer for 25 years. She runs workshops covering the scanner-as-camera technique, Photoshop for photographers, and the creation of black &

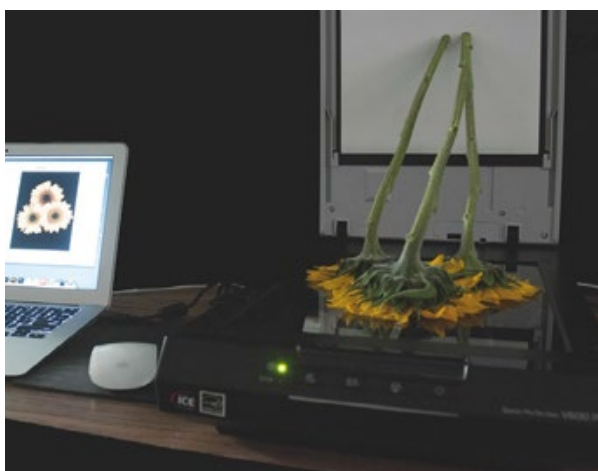
white prints. Her award-winning work has been published in various books and magazines. To find out more, visit www.joanneurban.com.

CREATING a still life using a flatbed scanner instead of a camera is great fun, and can lead to an entire weekend of creative image making. Suitable subjects include leaves, flowers, jewellery, seed pods, shells, buttons, lace, fruit, bones, insects, toys, vegetables, feathers – the only limit is your imagination. Look for detail, texture and pattern. The light given off by a flatbed scanner is surprisingly flattering, as it's delivered in a long thin strip that travels across the glass. If you want to take things further, you can add a textured background by placing a piece of fabric over your arrangement, or even add extra light sources by pointing a lamp at your arrangement from one side. Once you've got the hang of the camera-as-scanner technique, you can be a little more ambitious with your compositions.

Equipment list

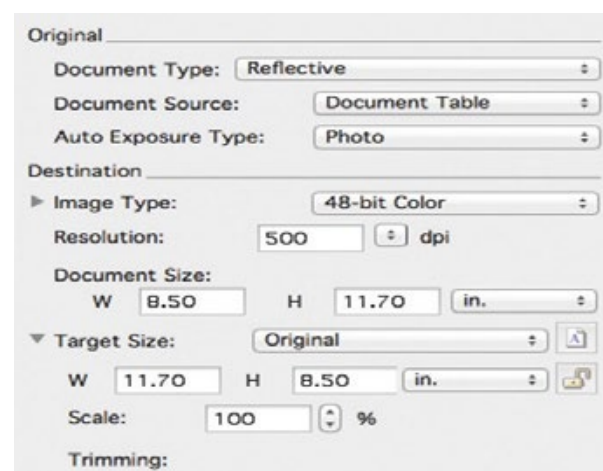
- Flatbed photo scanner (not an all-in-one scan, print and fax unit)
- Scanner software (which must be installed on your computer)
- Desktop or laptop computer (loaded with photo-editing software such as Photoshop)
- Small items for scanning, such as leaves, flowers, shells and vegetables

HOW TO USE YOUR SCANNER AS A CAMERA



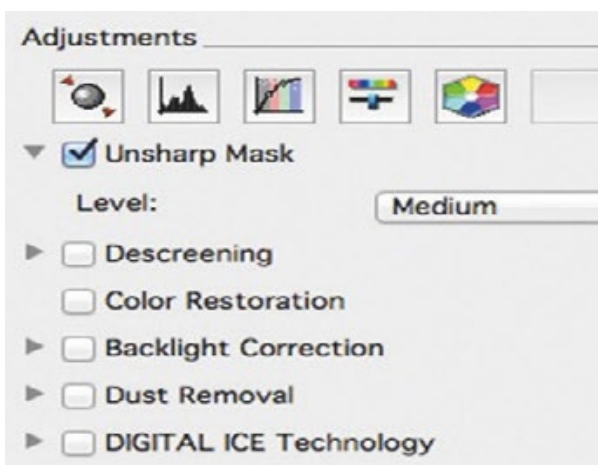
1 Arrange the still life

Arrange the items for your still life face down on the glass bed of the scanner. Leave the scanner lid open all the way. In this instance, I propped the sunflower stems against the upright lid to hold them in position. Once you have arranged your items, turn on the scanner and connect it to your computer.



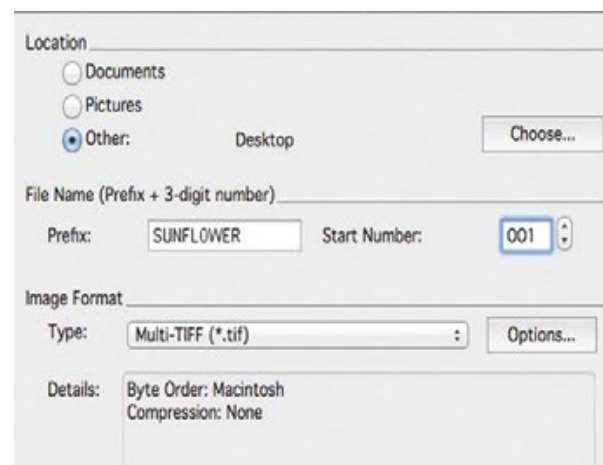
2 Set the parameters

Open the scanner software and set the parameters for colour type, document size and resolution. Hit the Preview button and the scanner will open a window showing how the scan will look. At the bottom of the window you will see the final file size, which is based on the document size and resolution you selected.



3 Turn off the auto scan

You can let the software auto scan, or you can turn this feature off and make adjustments with the histogram, tone correction, image adjustment or colour palette panels. Do another Preview. I turn off the auto scan and make my adjustments in Photoshop. Check the Unsharp Mask box and set it to Medium. Click Scan.



4 Choose a file format

Clicking Scan will open up a new dialog box where you can name your file, give it a number, decide where you would like to save it and choose a file format. I send my files to the Desktop and save them as TIFFs. At the bottom of this box check 'Show this dialog box before next scan'.



5 Start the scan

Your scan should be performed under subdued lighting, so turn off any overhead lights and make sure no window or lamp light is shining on the scanner. When you are ready, click OK to start the scan. Once complete, open the TIFF using your editing software of choice and process it as you would any other image.



6 Remove dust spots

You will always need to clean up a few dust spots in post-production. Dust in the air lands on the glass, and natural elements, such as leaves and flowers, shed bits and pieces that will need removing by cloning or spot healing. It's important to clean the glass after each scan with a soft cloth and non-abrasive glass cleaner.



It's OK to place props, such as this dressing up table, where the light falls
 Canon EOS 5D Mark III, 35mm, 1/100sec at f/3.5 ISO 1,000



Amy Drucker

Amy is a professional child and family photographer. After embarking on a daily photo project seven years ago, she fell in love with documentary photography and now runs workshops showing parents how to photograph their families. She is the author of *Real Life Family Photography: Capture Love and Joy Through Ages and Stages*. Visit www.amydrucker.com.

Family candid

Shooting portraits is easy once you know how to read the light and respond to your subject

MUCH of our life is spent indoors, and in many parts of the world there are long stretches when children will not, or cannot, play outside. The benefits of being able to photograph children indoors cannot be overstated. But shooting indoors can intimidate some photographers, because they have been trained to believe that the best light is always outside. What's more, they find the idea of supplemental or artificial light sources quite frightening. However, they need not fear – I prefer to use existing light for indoor shooting, and more often than not I can find beautiful light in most rooms. Learning how to 'read' the light, and understand the importance of planning your picture, can make the difference between a missed opportunity and a memorable photograph.

Equipment list

- DSLR with good low-light performance: I use a Nikon D810
- Lens with wide maximum aperture: I favour the Nikon AF-S Nikkor 35mm f/1.4G.
- iPhone 6: When I haven't got time to unpack my 'big' camera, but don't want to miss an opportunity, I also use my smartphone

ALL PICTURES THESE PAGES © AMY DRUCKER

HOW TO SHOOT INDOOR CANDIDS



1 Plan your photograph

Whenever possible, plan your session by finding the best light in your chosen location. Look for windows or glass doors and notice if the light coming from them is filtered and soft, or bright and harsh. If there are no windows, notice artificial light sources, for example, is there a floor lamp illuminating a particular spot?



2 Find the best position

Place toys where the light is likely to fall. It's OK to move your subject into the light. The child is still playing with the blocks and his/her expression will be no less emotional just because you moved the game. Move around the room to find the best position to shoot from. Discourage children from posing.



3 Think about depth of field

Many portrait photographers will tell you to use the largest aperture your lens allows. While a shallow depth of field can result in a very dramatic portrait, missed focus will ruin one just as easily. Give yourself enough leeway in depth of field to ensure that your subject stays in focus.



Take a moment to notice how the light is distributed in a scene, or how it falls on your subject's face
 Canon EOS 5D Mark III, 35mm, 1/125sec at f/2.8, ISO 1,000



4 Consider the background

While I often clear the background of any mess and unnecessary distractions, I sometimes like to include details surrounding the subject to help tell the story, such as toys on the floor, a bookshelf in the background, or even – as in this case – a Jolly Roger flag!



5 Don't be afraid to 'chimp'

It's OK to 'chimp' and make sure that you like what you see on the back of the camera. Checking your images gives you an idea of how you are doing with regard to exposure and composition. It will also enable you to scan the frame for any obvious background distractions.



6 Make slight adjustments

I use Lightroom for almost all my post-processing. I find it helps me to organise my images, and the adjustment options are easy to understand. I usually make slight adjustments to exposure, and tweak the white balance occasionally, but not much more than that really.



Tim Gartside

Tim has been taking pictures professionally for more than 25 years. Throughout his career he has worked for many property companies, shooting interiors and exteriors, and he has written four

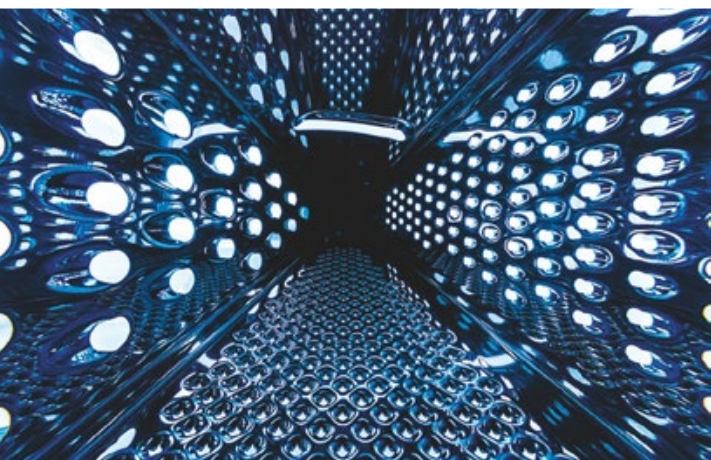
books on photography as well as countless magazine articles. To find out more, visit www.timgartsidephotography.com.

THERE are objects, places and people that we encounter every day, but fail to really notice. This lack of attention is due to overfamiliarity. But if we make an effort to look at things with fresh eyes, even household objects can make fascinating photo subjects. There are always bits and pieces floating around the kitchen, bathroom, garage or living room that can be shot in unusual or exciting ways, and most require only basic equipment and a little bit of thought.

Look for patterns and shapes in man-made items, such as cheese graters, forks and glasses. Explore natural or organic shapes, such as the swirl of colour inside a red onion or the peeling skin of a bulb of garlic. There are still-life shots lurking everywhere – you just need to stop and look more closely at the items you walk past each day. Open drawers and cupboards, and open your mind to the wealth of photo opportunities right in your home and on your doorstep.

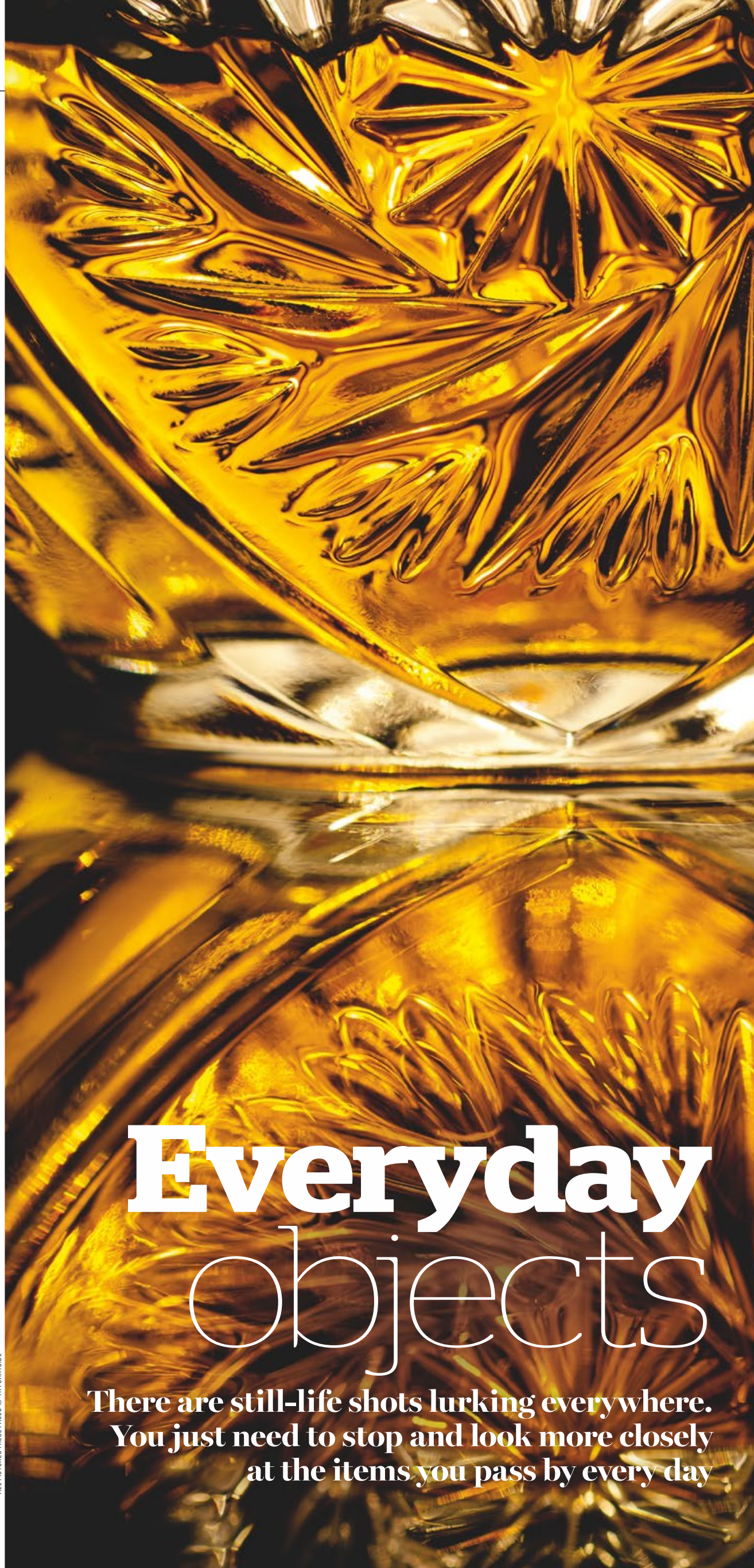
Equipment list

- DSLR with live view. This helps enormously when you are shooting macro subjects
- Lens with macro or wideangle capability – one that offers both is even better
- White material to use as a diffuser, and the fabric used to make kites is ideal
- Flash or simple daylight with which to light the diffuser material
- Remote release (or self-timer on-camera)
- Tripod with a ball-and-socket head to allow for precise positioning



I accidentally moved the cheese grater so that the lens was an inch or so inside it. The distortion created by the wideangle lens resulted in some great lead-in lines

Nikon D810, 10-20mm, 2.5secs at f/22, ISO 200, tripod



Everyday objects

There are still-life shots lurking everywhere. You just need to stop and look more closely at the items you pass by every day

HOW TO SHOOT EVERYDAY OBJECTS**1 Look for suitable subjects**

Scout around the house for suitable subjects to shoot. Look for objects with an interesting texture, shape or colour. Kitchen utensils are ideal because they are usually small enough to shoot on a tabletop, but you could try brightly coloured straws, rusty screws, drinking glasses, pegs, bottles or jewellery.

**2 Control the light**

For the shot of the cheese grater I used material to diffuse the light from the window, as I knew that the metal would create too many specular highlights if I lit it directly with a point light source, such as a lamp or a flash. I draped the material several inches above the grater, and used daylight as my light source.

**3 Consider a burst of flash**

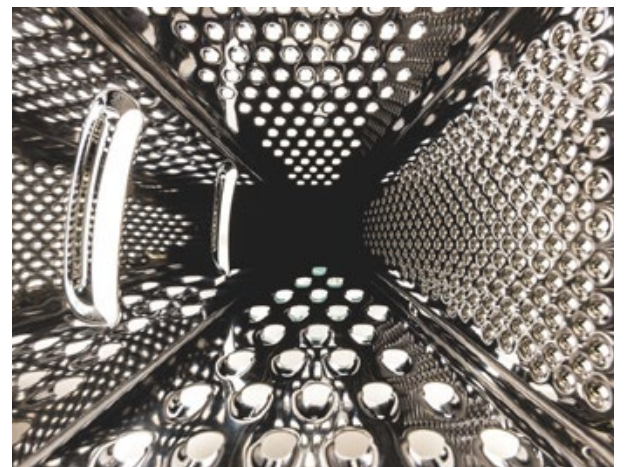
If you're setting up a similar still life and the sky is dark and gloomy outside, you might need to use a burst of flash from above. If the day is bright and cloudy (and the sun is not shining directly onto your subject), you might not need to use a diffuser at all. On days like this, a large window by the table will suffice.

**4 Bracket if necessary**

I positioned the camera at table height, level with the subject. I always try to select a low ISO – 100-200 is preferable to ensure maximum quality. I work in manual mode, as I find it quicker to change aperture/shutter speed, but auto is fine. If I feel it's necessary, I bracket my shots and take images at -1, 0 and 1.

**5 Keep things sharp**

Unless you're using a mirrorless camera, employ the Mirror lock-up facility for extra sharpness, especially when you're shooting macro subjects. In these cases it's easier to move the subject than the camera to refine the focusing. Using live view is also a great way to help you make precise adjustments to the focus.

**6 Maximise depth of field**

I used a small aperture (f/22) to maximise depth of field, but even at this setting the shot is not pin-sharp from back to front. If you find this is an issue, you can shoot several frames at different focusing points and merge them in post-production. I added Clarity and Contrast, and changed the white balance to Tungsten.

This perfume bottle was placed on a mirror, and lit from above and behind with a single Anglepoise lamp
Nikon D2X, 50mm, 1/500sec at f/16, ISO 100

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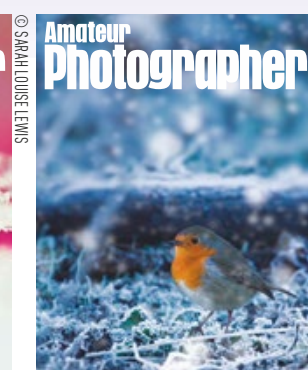
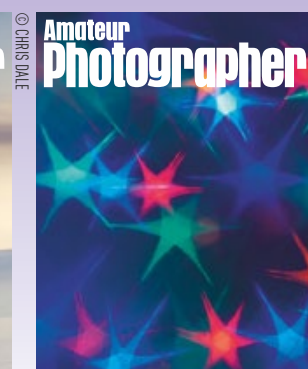
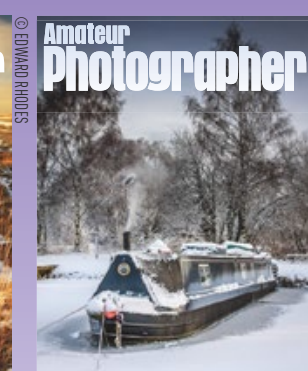


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Be a Christmas cover star



Would you like to see one of your images in print, on the cover of the world's no 1 weekly photography magazine? If so, read on...

THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd and PermaJet to offer you global exposure and some great prizes.

The prizes

The overall winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special (17-24 December). They will also receive a top-quality A3 print of the finished design (complete with masthead, cover lines and so on), courtesy of PermaJet (www.permajet.com), and a cash prize of £100. There will also be a second winner (as awarded by the public vote via Photocrowd, (www.photocrowd.com), who will receive £100, and an A3 print of their image. If the standard of entries is deemed high enough, the winner(s), and a selection of commended entries, will appear inside a future issue of AP.

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally, we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna and so on. If you think you already have something suitable on file, great, but if not have a go at shooting something specifically for the competition (see right for our insider tips).

To enter, upload your image(s) via the following link: www.photocrowd.com/contests/610-christmas-cover-star.

For full terms and conditions, visit the AP website at www.amateurphotographer.co.uk.

The closing date for entries is Sunday 20 November 2016



Tips for cover success

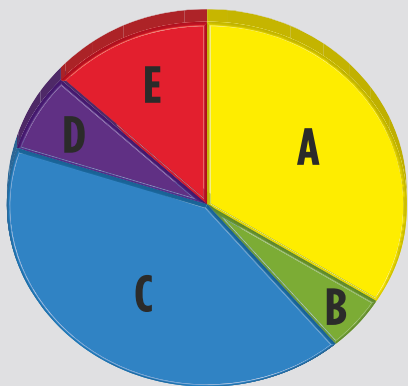
Shoot portrait-format pictures: While it's not unheard of for us to use a section of a landscape-format image, your chances are vastly improved by sticking to the upright orientation.

Make eye contact: If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options: Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options as to where to put the coverlines.

Don't crop in too tightly: Leave lots of space for the magazine 'furniture' – the masthead, coverlines, bubbles and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

www.photocrowd.com/contests/610-christmas-cover-star



In AP 1 October, we asked...

What kind of camera do you use for street photography?

You answered...

A DSLR	34%
B Film SLR	5%
C Mirrorless (compact system camera)	41%
D Smartphone	7%
E I don't do street photography	13%

What you said

'I regularly use a variety of different cameras including DSLR, SLR, mirrorless compact (fixed lens), phone and medium format.'

'The Canon PowerShot G1 X Mark II is the perfect combination of image quality, weight, unobtrusiveness for this type of picture taking – never travel without it, but still keeping fingers crossed that a Mark III version might appear one day with a more advanced sensor.'

'I use my little Fujifilm X30, but then I use it for about everything these days.'

'Mirrorless Sony NEX 6 normally with an old Pentax 28mm lens, giving an effective 42mm focal length. Occasionally with a sigma 19mm, equating to 28mm FF.'

Join the debate on the AP forum

This week we ask

Have you ever tried time-lapse photography?

Vote online www.amateurphotographer.co.uk

Top techniques

What's trending on the AP website



- 1 How to make your own passport photos at home, from passport photo size to printing
- 2 8 creative things to do with a GoPro at home
- 3 Top 12 macro photography tips
- 4 Quick tips: Sharp landscape photography
- 5 Street photography: 15 tips for great shots

Inbox

Email amateurphotographer@timeinc.com and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Amazing Harry

I was honoured to have been at the one-off screening of the new Harry Benson documentary, *Shoot First*, in Edinburgh in August. Harry has led an amazing life as a photojournalist, and the exhibition gave a good portrayal of the man and his work. A long-standing ovation followed the film, after which there was a question-and-answer session. Harry (pictured) is still working at 86 years, which is amazing! Harry also has an exhibition called 'Seeing America', which is on at The Scottish Parliament, Edinburgh, until 3 December. Admission is free.

Frank Marwick, Fife

Harry Benson is one of the greats. Thanks for the recommendation, Frank – Nigel Atherton, Editor



© DEREK BLAIR

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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Worth the wait

I must be one of a host of wrinkly Pentax lovers with 2–3kg of full-frame lenses who have waited for years for a digital camera to do them justice. So when the K-1 was announced I took my debit card in both shaking hands and lashed out. Boy! Am I glad I did. This camera is an absolute joy to use. It is bulky and heavy, a bit like the Swedish chainsaw I used to make a living from. I think it is made of the same material.

But now to the lenses: is the new Pentax-D FA 28–105mm f/3.5–5.6 ED DC WR worth the money? I tested my collection on a construction crane about a mile away. Of the zooms, the old Pentax power zoom is the best. At 35mm, the Pentax f/2 is very sharp; at 28mm, the sharpest is a manual Chinon f/2.8; and at 50mm, the sharpest by far is a Chinon f/1.4. I am very happy to be using the 35mm f/2 autofocus.

It is a relief not to be using a zoom. The camera is a treasure. I await your test report and opinion of the lens.
Andrew Ions, via email

The much-anticipated Pentax K-1 performed particularly well when we

reviewed it in AP 10 September. Not only does it offer an awful lot for its very reasonable price (£549), but it also marries this with excellent performance in several key areas. Crucially, image quality is one of its major strengths.



The Pentax K-1 offers a number of positive attributes, including excellent image quality for a very reasonable price

The lens you're referring to provides K-1 users with a versatile focal-length range from 28mm wideangle to 105mm medium telephoto. It features no fewer than eight weather seals to prevent the ingress of water and dust. At the time of writing we have yet to review the lens so we can't give an opinion on it, but with a lull between Photokina products being announced and our review samples arriving in the office, we're going to be working hard to bring you a number of lens reviews in the next few weeks. The Pentax-D FA 28-105mm f/3.5-5.6 ED DC WR is one of the lenses on our list – **Michael Topham, deputy technical editor**

Lens comparisons

I was lucky to try the new Tamron lens at the NEC show a while back this year. I compared it with my own Sony-mount 85mm f/1.4 Carl Zeiss Planar T* prime lens and the Zeiss Batis 85mm f/1.8. The results were surprising. The Batis was markedly the softest, although with less colour fringing than either of the wider-aperture lenses. The Planar is a superlative lens, and I remain delighted with it. However, the new Sony



John compared three lenses, and this picture was taken with the Sony 85mm f/1.4 Carl Zeiss Planar T* prime lens

is, simply, sharper.

It would be interesting to see a direct comparison of all the leading contenders, as choice of glass is perhaps a deciding factor when people choose (or change) brands. How does the Sony compare with the massive Canon f/1.2 or the Nikon f/1.4? Where do all of them sit compared with the impractically large Milvus? And, because people are looking for smaller and lighter outfits, where does the Fujinon 56mm stand? Can other virtues make up for a massive pixel deficit? And just because there is now even better kit on the market, older gear isn't completely obsolete! **John Duder, West Midlands**

While we'd love to do more comparison tests along

these lines, in reality it is a mammoth task to do in anything more than a superficial fashion. It takes a week or two to test and review a single lens, so obviously it takes a lot longer to test five or six alongside each other. This additional time, sadly, counts as a luxury we don't really have to spare. Over the past couple of years we've tried to review as many new lenses as we can, but even with our weekly publication schedule we can't keep up with every new release – more than 50 new lenses have already been announced this year! This makes it more difficult to go back and compare to older optics, too – Andy Westlake, technical editor

In next week's issue On sale Tuesday 25 October

SPECIAL

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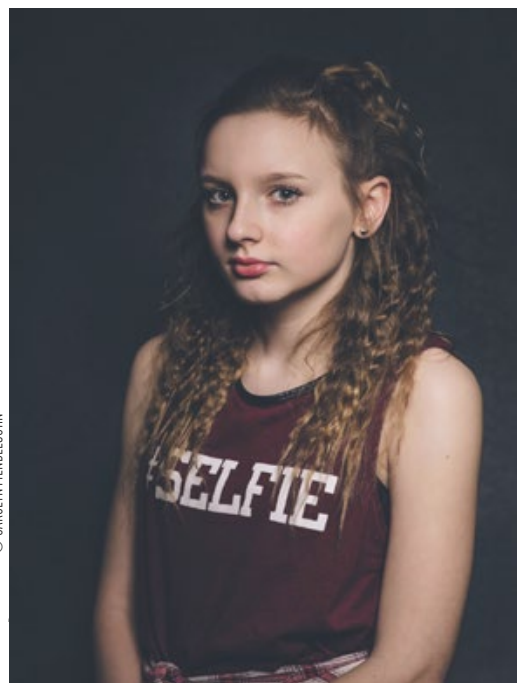
Age of innocence

Carolyn Mendelsohn, gold winner at the 159th Royal Photographic Society Print Exhibition, describes her portrait of a girl between childhood and adulthood

I took this portrait of Alice [right] as part of my ongoing personal project 'Being Inbetween'. I submitted four portraits from the series to the 159th Royal Photographic Society (RPS) International Print Exhibition, and to my surprise, all were shortlisted.

My studio set-up for Alice's portrait was very simple: a hand-painted grey canvas backdrop, one single light (with a beauty dish) and a second that I rarely use. I love the simplicity of using one light, and I move it around until I get the right quality of light on my subject.

When Alice arrived at the studio, I was struck instantly by her stillness, composure and intelligence. She has a timeless quality – she could almost be a child from Tudor times. She arrived in clothes she had chosen (I do not intervene in this choice), and she decided herself on how her hair should be. I spent some time with her, asking her questions and listening to her. My aim was for us to work together to create a portrait that exactly represented her at this time in her life.



© CAROLYN MENDELSON

I spent a long time thinking about the prints, knowing that even though I had been shortlisted, the final judging was based on the print itself rather than the digital image. I used the wonderful printers at CC Imaging Ltd in Leeds and had the work printed on Fujifilm Fine Art Photo Rag paper. I had used this paper previously for an exhibition of the series and was more than happy with the results. When I received my four prints, I spent a long time over-thinking and worrying that my work would be bypassed (the competition is vast, with, I think, around 5,500 images submitted). When I received a notification that 'Alice' had been awarded the gold medal, and that another portrait, 'Caitlin' [below left], would also be in the exhibition, I couldn't have been more shocked and delighted.

Making the portrait

The quality of my work tends to be nostalgic, with an element of mystery. I strive to bring out the story in the image – be it simply about the subject's life or using the natural drama of the environment to create an intriguing portrait.

The focus of the 'Being Inbetween' series is the complex transition between childhood and young adulthood. It explores the ages of 10 to 12 years, where one is no longer a young child and not yet an adult. It's an age when girls are often unintentionally rendered invisible or unimportant. The work really stems from strong memories of this part of my own life. The things people said to me back then really stuck in my head – be they throwaway comments or little criticisms from teachers, parents or my peer group. Comments stick and influence us for a long time,

Right: 'Alice', Carolyn's gold-winning portrait

Bottom left: 'Caitlin', which will also feature in the 159th RPS Print Exhibition at London's Royal Albert Hall from 16 November until 12 December



© SUSIE LAWRENCE

Carolyn is a portrait photographer and filmmaker based in West Yorkshire. In 2013, she was awarded the Professional Photographer of the Year 2013 award in the Lifestyle category by *Professional Photographer* magazine. She offers a variety of lifestyle, fashion and bespoke portrait services. For more details, visit www.carolynmendelsohnphoto.com.

sometimes well into adulthood. I very much wanted to explore this through photography.

In order to produce the series, I did a call-out for girls between the ages of 10 and 12 years. I asked them to come in clothes of their own choice and for there not to be parental/carer intervention in this decision. It is really important to me, and essential to the success of the portrait sitting, that the subjects feel comfortable and very much themselves. At the sitting, we explore how they naturally stand and hold their hands to create a more truthful portrait. The girls are invited to look directly into the camera, the intention being that when the portraits are viewed, the effect is one of directness, power and confidence. After the photograph is taken, I interview them with the same set of questions each time and record the answers.

The work has been exhibited as a solo show in two galleries: Artlink in Hull, East Yorkshire, and Salts Mill in Saltaire, West Yorkshire. My long-term objective is for the work to tour to other galleries further afield, and I wish to eventually publish a book on the series. I'm also delighted that my portraits of Alice and Caitlin will be touring the UK for a year in the RPS International Print Exhibition. It feels as if I have been given a wonderful present, and I am extremely grateful.

The kit for the job

I have a whole collection of cameras. My workhorse is a Nikon D800, and I always use fast prime lenses – my favourite being an AF-S Nikkor 85mm f/1.4G. I love using my Nikkor 135mm f/2.8, while my AF-S Nikkor 35mm f/1.4G is great for groups of people. I also have a collection of old film cameras, Polaroid and various plastic toy cameras that I use when I'm in the mood or when I have film. My favourite film camera is my Hasselblad 500CM, which is a joy to work with. Because I run my photography business, I don't have much time to play with my cameras, but I am hoping to change this and incorporate them into my work.

Irrespective of me working in the studio or on location, I always carry along a large reflector with me. I don't always use it, but it has proven invaluable in tricky lighting situations. I have used it as a diffuser of bright sun and to help shape and create beautiful light.





High Society

We take a look at a selection of images from the **159th Royal Photographic Society International Print Exhibition**

Abrigo Corner 1 **Tom Blachford** Australia

This was photographed using only the light of the full moon at midnight. The 1957 Thunderbird sits in front of a stark white modernist home with mountains looming behind. The image forms part of Tom Blachford's 'Midnight Modern' series set exclusively in Palm Springs, California. Blachford has returned to this 'design Mecca' in the desert seven times in three years and the series remains ongoing.



Animus Andre Du Plessis FRPS UK

In this image taken in the southern tip of Africa – an area Andre knows well – we find a strong portrait that attempts to highlight the beauty of everyday people. It's a perfect example of how natural directional light can work well with black & white and a simple environment to emphasise the character of a sitter.



© ANDRE DU PLESSIS

Young Cowboys - from the Rural Rodeo series Brett Erickson

US

✓ In this black & white scene, we find hopefuls for the rodeos of the future. Cowboys vie for the honour of collecting bareback bronc tack after each rider leaves the arena. The subjects are young – many begin this at the age of 12.



© BRETT ERICKSON

A Polaroid for a Refugee Giovanna Del Sarto

Italy

➤ In this image shot taken in Idomeni, Greece, we see two girls sitting at the border looking out onto the territory beyond. Placing us in this perspective we see the world as the refugees see it – a desired land beyond reach.



© GIOVANNA DEL SARTO

The 159th Royal Photographic Society Print Exhibition will be on show at the Royal Albert Hall, London SW7 2AP, from 16 November-12 December. It will then be on show at the Museum of Somerset, Taunton, from 14 January-11 March 2017. www.rps.org

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NIKON M RANGEFINDER CAMERA - A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.

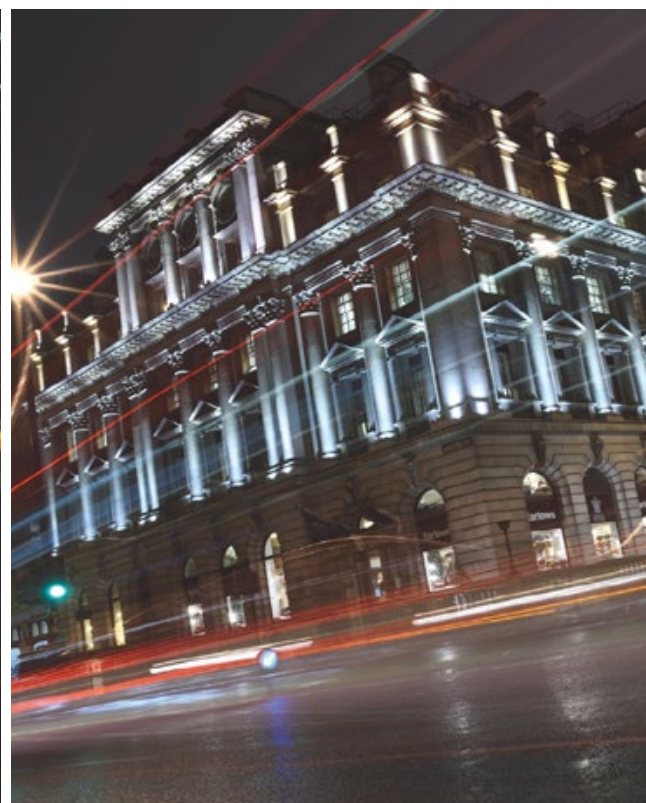
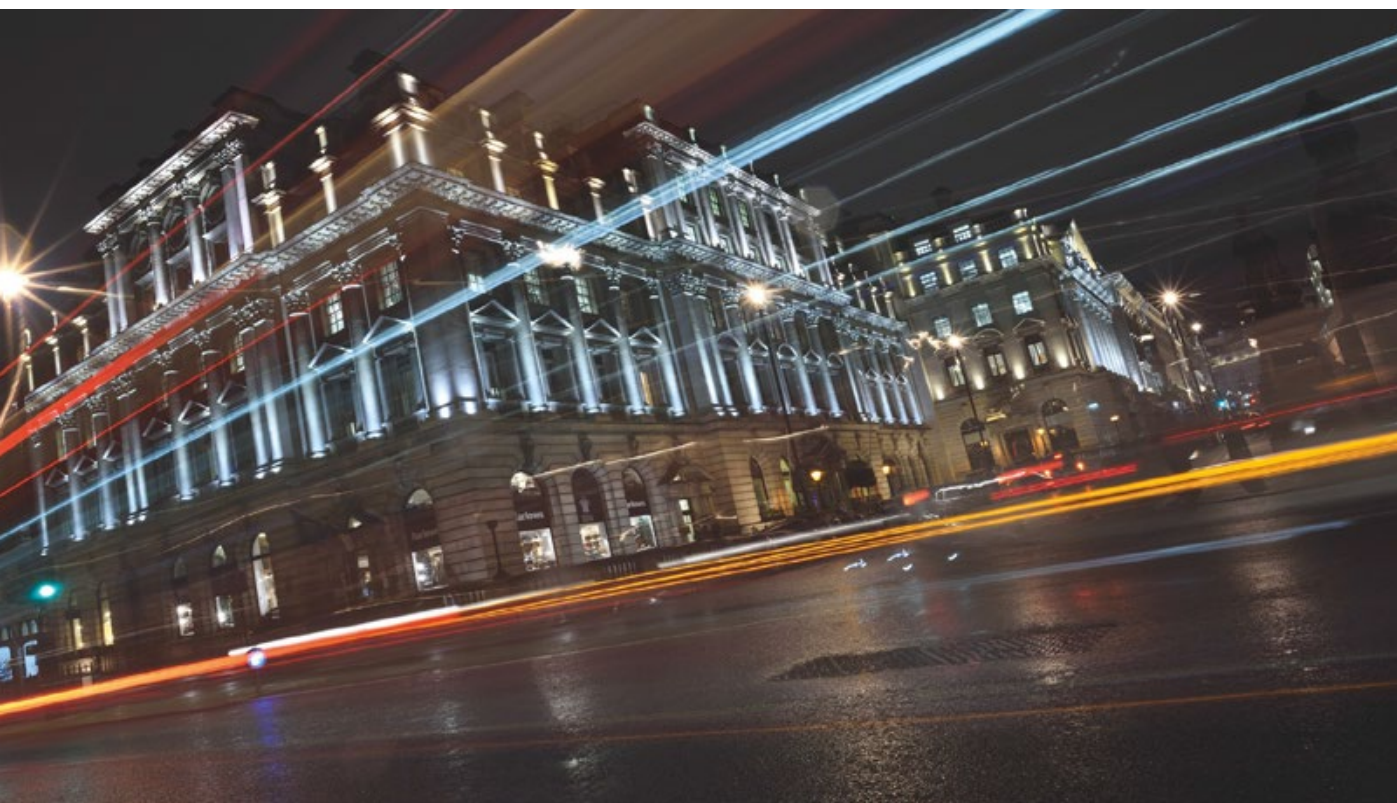


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Six stills taken from a time-lapse video. Note how the directions of the traffic make interesting effects. Taken on a Nikon D750 with a 20mm lens





Journey to lapse land

Time-lapse recording has got a lot easier with today's DSLRs. Top practitioner and author **Mark Higgins** shares some essential tips and techniques

Everyone loves the cool technique of time-lapse photography, where time appears to be manipulated by using a frame rate lower than the rate used to play the sequence back. Mark Higgins, a former Nikon School employee turned professional photographer, is a renowned specialist in this area, and will soon be releasing a new book titled *Time-Lapse Photography: Art and Techniques*. We caught up with him for a chat.

'I'm from a stills background, but started getting into cine film around 1999, which encouraged me to experiment with animation and time-lapse photography,' Mark says. 'Once DSLRs with time-lapse modes and intervalometers came along, such as the Nikon D800 series, I got back into it.' Before time-lapse modes, photographers had to get by with just intervalometers, which still required you to put the stills onto a computer and make a video – a clunky, memory-hungry process. 'With time-lapse modes, however, you get a clear video that just needs editing,' he adds.

Brought to book

One of the images from the first sequence that Mark was really happy with graces the cover of his new book, and was shot from the iconic Blue Fin Building in London (former home of AP). 'I was filming there with the Nikon D750, and although the weather was horrendous, it produced these incredible clouds,' he says. 'I thought this is something to show and be proud of.'

Mark reckons the best subjects for time-lapse photography are many and varied. 'Try using water, fog, clouds... in fact, anything that looks nice in a landscape-type image but

Mark Higgins



Mark has more than 15 years' experience in the photography industry and has worked as a product specialist and trainer at the Nikon Photo School. He is now setting up as a consultant and freelance photographer and video specialist. To see more of Mark's work, go to bit.ly/higginstimelapse

KIT LIST



▲ Camera

You can use phones, tablets or mirrorless cameras for time-lapse photography, but Mark favours DSLRs. He says: 'The Nikon D750 and D810 offer a high-quality time-lapse mode and the bodies are great, too.'



▲ Lenses

'I often use a prime lens such as a 20mm or 35mm f/1.8, but if I don't know how to frame a subject I will take a 16-35mm f/4,' says Mark. 'You can screw filters on easily and it's so sharp. I also like the 24-70mm and 70-200mm f/2.8 zooms.'

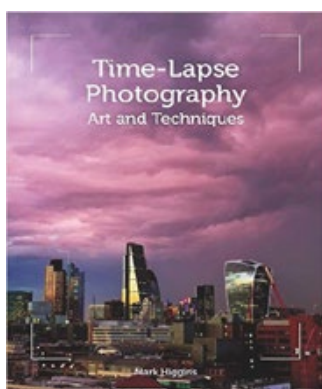


▲ Editing

'To edit the time-lapse sequence, which comes through as a .MOV file, I use Final Cut Pro,' Mark adds. 'It's been my saviour and is not that expensive, either.'



Taken as part of a research project in central London. Shot on a Nikon D750, again with a 20mm f/1.8 lens



Mark's new book, *Time Lapse Photography: Art and Technique*, will be available from 24 October. By drawing on the ideas behind stills photography and video, Mark gives a full and inspirational account of time lapse, sharing tips and tricks from both genres. Published by Crowood Press, it is available from Amazon.co.uk and other retailers, and priced £16.99.

will then move as you take a time-lapse shot. Then there are people, traffic, water surfaces being disturbed by the wind – all of these make a good starting point for time-lapse photography. Don't forget traffic trails, either. A still of a traffic trail is fun, but a time-lapse sequence is cool.'

While Mark is now an expert in most areas of time-lapse photography, he hasn't yet tried recording time-lapse star trails. 'It's on my bucket list, but I have been living in London for the past few years and there hasn't been the opportunity to get clear enough or dark enough skies,' he explains.

'Landscape and street photography are very close to time-lapse photography from a stills perspective, and I hope to continue progressing with both as separate projects,' Mark adds. 'Shooting video and stills gives you a unique angle as a stills photographer because it makes you more open to movement and makes you look at all four corners of your frame at all times. This can help you to improve as a photographer very quickly.'

Check out an example of Mark Higgins' stunning time-lapse video on our website – see apmag.co/lapse

Common time-lapse mistakes

According to Mark, a lot of beginners come to grief in the following areas

- 1 'The first mistake is not realising how many frames you need to get a certain amount of playback,' he explains. 'If you are choosing 24 frames per second as your delivery, you are going to have to stand there for 24 frames to get one second. So what most people do, including me when I started out, is just shoot for a minute for two, and then end up with a time-lapse sequence that goes by in a split second. So work out how long you need to be there.'
- 2 'Another mistake is to try to zoom the lens in and move the tripod around,' adds Mark. 'This is fun to experiment with, but can step over into hyperlapse, which is a different, albeit still very interesting, offshoot. For beginners, though, moving the camera around won't always give you a great look.'
- 3 'It's really important that you check your exposure before starting a time-lapse sequence,' he adds. 'You need to take a test image, otherwise you can be standing there generating poorly exposed shots.'
- 4 'Noise can be a problem in low light, so I use a decent tripod, shoot in aperture-priority mode and keep the ISO down low,' he continues. 'When using aperture-priority mode, the shutter speed takes care of itself and you can get some interesting slower shutter-speed effects.'
- 5 'Beginners often get mixed up with aspect ratio, too,' says Mark. 'Remember that video is 16:9, which is more of a letterbox format, like your TV. If you compose in a stills ratio for time lapse, you will chop the top and bottom off.'



The top image shows a regular still image aspect ratio from a DSLR, while above is the letterbox shape you get when recording time-lapse mode or regular video. Note that the top and bottom will be cut off.

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Amateur dramatic

A new retrospective show features the pioneering fashion photographer **Erwin Blumenfeld's** iconic and experimental work. **Oliver Atwell** takes a look

Erwin Blumenfeld's death was as strange and unexpected as the art that formed his career's output. On 4 July 1969, Blumenfeld, then 71, repeatedly ran up and down the monumental 135 Spanish Steps in Rome, Italy. It was an act of exertion that induced a fatal heart attack. He collapsed and died in the company of Marina Schinz, his former assistant and lover, who also happened to be 40 years his junior.

Blumenfeld's act of athleticism was not a heroic attempt at record-breaking – it was an act of suicide. The old man had deliberately stopped taking his heart medication and had knowingly run up and down those steps in order to run himself to death. As far as acts of self-destruction go, it's fairly creative. But then this shouldn't be much of a surprise to anyone familiar with the work of a man who prided himself on creating works that were very striking, bombastic and ahead of their time.

A new show at London's Osborne Samuel Gallery is currently showing

a selection of Blumenfeld's black & white work, but this is no mere attempt to draw in crowds by throwing some classic images on the walls. In fact, the show is especially notable for the fact that it focuses largely on Blumenfeld's earliest works. Absent is Blumenfeld's most famous 'doe-eye' image that graced the cover of the January 1950 issue of *Vogue*. While some of his more commercial later work is present, visitors are mostly subjected to a vast array of relatively unknown avant-garde nudes, portraits and Dadaist collages taken in the earliest portions of his career.

What the exhibition selection is especially good at is revealing that Blumenfeld was an artist who never really let go of his experimental and Dadaist leanings. There's a clear through-line from his early to later works. As can sometimes happen, rather than bending to the commercial whims of mainstream culture, Blumenfeld forced the mainstream to adapt to *his* methods.

There's a particular reason for this, it seems: Blumenfeld was uncompromising in his work. So often we see photographers striving to escape the realms of amateur work in order to adopt the armour of the professional. Not so with Blumenfeld. 'I was an amateur – I am an amateur – and I intend to stay an amateur,' Blumenfeld once said. 'To me, an amateur photographer is one who is in love with taking pictures, a free soul who can photograph what he likes and who likes what he photographs.' There's a lesson to be learned there.

Free from the constraints of a photographic education, Blumenfeld was able to interpret the medium of photography as he wished right from the outset. His work is strange, personal and unashamedly avant-garde. Even in



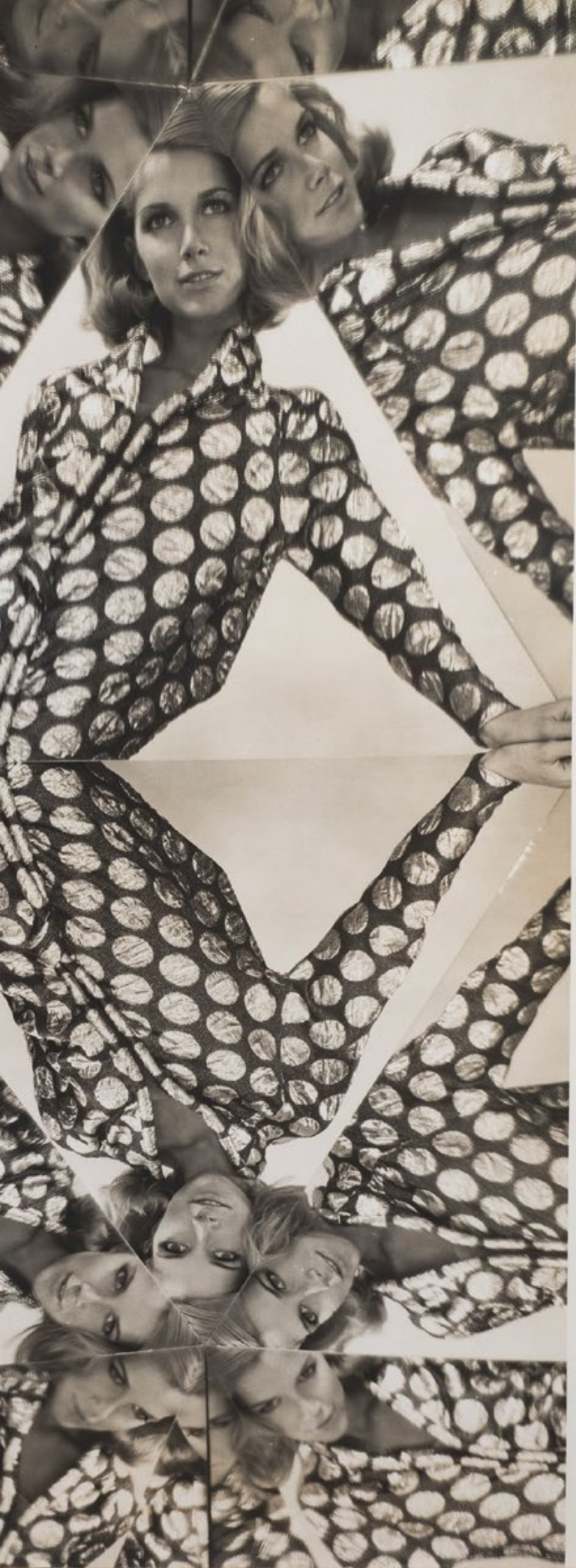
Left: Dada Dancers (Schule der Physik), 1924-6, Mixed media

his later years as a commercial photographer, Blumenfeld, who found the art direction of his contractors counterproductive and stifling, decided to forgo the interests of his commissions and develop his own ideas. It's a method that paid off. His work is unique in the truest sense of that word.

Works on show

The exhibition spans the period from 1916-1967, and traces the development of Blumenfeld's





experimental photography practice, from his early collages through to some of the most iconic fashion imagery gracing the covers of *Vogue* and *Harper's Bazaar*. He pushed the boundaries of the medium of photography and continues to influence photographers working today. Flick through any fashion magazine and you can see traces of Blumenfeld's work everywhere. As can often be the case, a lot of these contemporary photographers aren't taking new photographs – they're

Top right: Gestures, New York, 1942, silver gelatin print

Above: Kaleidoscope for Dayton's Oval Room, New York, 1964, silver gelatin print



just refreshing your memory.

Blumenfeld's work draws obvious inspiration from the agitprop and schizophrenic works of the Dada movement, a group of artists who exploded onto the scene in Zurich, Switzerland, in around 1916. These Dada-style collage works by Blumenfeld were actually not meant for public eyes and were simply intended as gifts to be included in letters to his loved ones and colleagues. Whatever the original intention of these works, they certainly inform an important part of the photographer's work and, as such, they are essential viewing. Another big influence was Man Ray, particularly in his use of the solarisation and double-exposure techniques.

Living history

Blumenfeld received his first camera in 1908, and from that point on considered himself a photographer, despite an array of careers that followed. His jobs included being a dressmaker's apprentice; an ambulance driver for the German Army in the First World War (he'd planned to desert, but his own mother had him arrested); a lingerie shop assistant; and then, eventually, he set up his own shop in Amsterdam in the

Netherlands, specialising in women's handbags. It was in this building in 1932 that he discovered a fully equipped darkroom. This inspired him to start taking photographs of his female customers, often without clothes, but ultimately the shop went bankrupt.

Just a few years later Blumenfeld found himself swamped with commissions to take portraits of a variety of artists. He also married and had three children. His work caught the attention of photographer Cecil Beaton, who helped Blumenfeld secure a shoot with French *Vogue* in 1937. Soon enough, Blumenfeld was working regularly – until he and his family were interned in concentration camps during the Second World War.

Eventually the family were reunited, and they escaped to North Africa and then the USA, where Blumenfeld was put under contract with *Harper's Bazaar* in New York. In the years that followed Blumenfeld worked for American *Vogue*, *Flair*, *Life* and *Look*. His legacy and work were secure. In fact, in 1950 Blumenfeld was reportedly the highest paid photographer in the world. Not bad for a man with no formal training in photography.

AP

The exhibition, Erwin Blumenfeld: From Dada to Vogue, is on show at the Osborne Samuel Gallery, 23A Bruton Street, London W1J 6QG, until 29 October. For more information visit www.osbornesamuel.com.

WILDLIFE WATCH

Fallow deer

With their distinct antlers, fallow deer make perfect autumn subjects, says **Paul Hobson**

THE ANCESTORS of the fallow deer we see today date back to the 11th century, during the time William the Conqueror who kept these animals 'for the chase'. Many of our royal forests were created to preserve these deer. During the past 500 years, fallow deer have been bred as living ornaments to adorn large Capability Brown-inspired estates and we now have white and black as well as the normal fawn-coloured deer in many parks.

Habitat

There are a number of deer parks around England and a quick search on the web

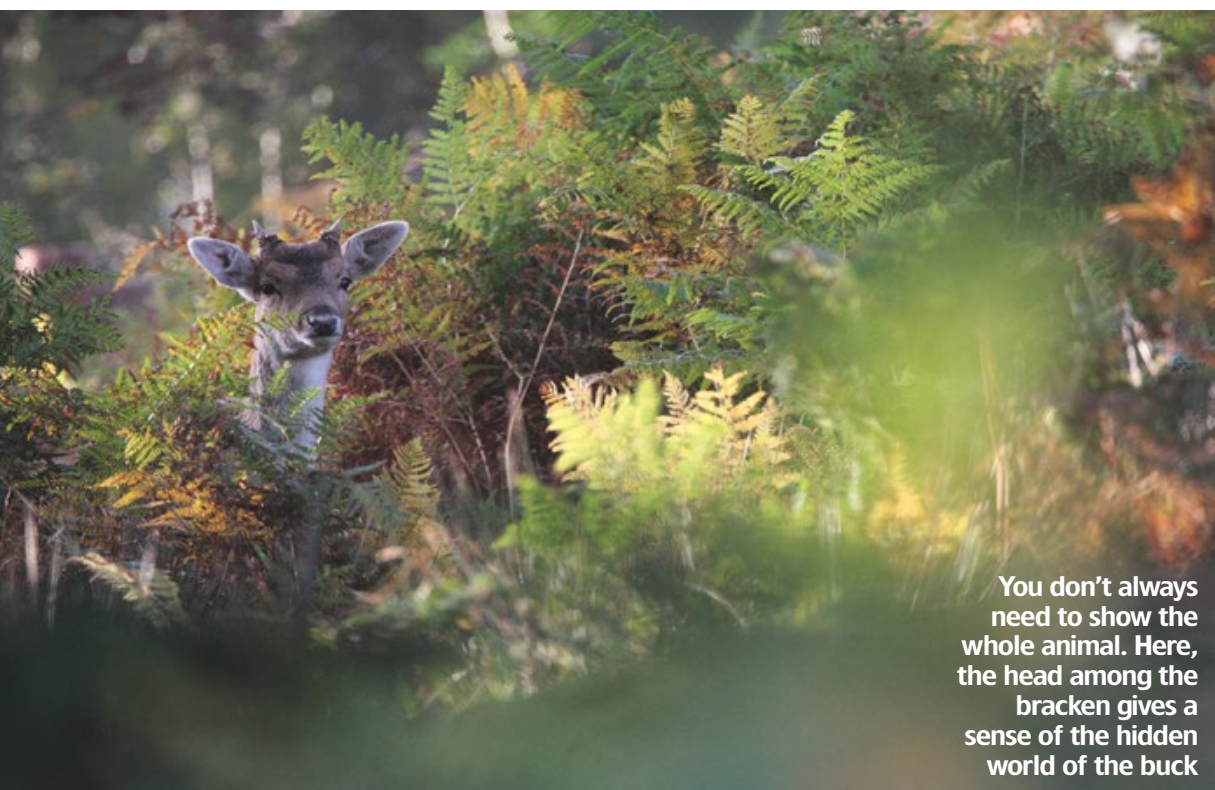
should show you where the nearest one is to you. Fallow deer rut in September and October, and it is during this time that the best images can be created. Each buck, with its spatulate antlers, defends a small area called a stand. Here it will parade, bark at and chase or fight any rival males.

Dawn is the best time to encounter this behaviour, but I suggest you walk the area a few days before you photograph. Learn where the deer are and perfect your stalking skills. Then, on your chosen day (ones with clear sky and cold air are best), arrive before dawn and get into position as the sun rises above the skyline.



Paul Hobson

After more than 20 years working as an environmental-science lecturer, Paul took up wildlife photography full time. He enjoys travelling, but definitely prefers working in the UK – the demands on the photographer are harder, but the rewards are greater. www.paulhobson.co.uk



ALL PICTURES © PAUL HOBSON

You don't always need to show the whole animal. Here, the head among the bracken gives a sense of the hidden world of the buck



This fallow deer buck is 'bellowing' during the rut as it tries to intimidate other males



Dawn light is great for backlighting your subject

KIT LIST



◀ Waterproof trousers

Warm waterproof trousers with knee and bottom pads are ideal. The ground will probably be damp and these allow you to kneel or sit without the cold and wet affecting you.

▼ Teleconverter

A 1.4x or 1.7x teleconverter will give your big lens much more reach, which means you don't need to get so close and risk frightening the deer off.



Tight framing can emphasise key moments of the rut, such as the roaring of a buck



Shooting advice

Slow and cautious

Fallow deer living in parks are used to encountering people, but don't become over-confident. A slow, cautious approach is always best. Watch and learn how the deer react as you move in closer. Keep your camera out, on its tripod and work in at an oblique angle while keeping an eye on the deer. If they begin to look nervous and keep staring at you, back off a bit.

Once you are in position, kneeling down can help increase the deer's confidence – this is where a warm pair of waterproof trousers comes in very handy. Wind direction should be considered, but often you have no choice as there might be only one direction you can approach from and the deer should be able to see you at all times. Remember these deer are used to seeing and smelling people. Full head-to-toe camo gear and creeping through the bracken are a bit over the top in a well-walked park.

Focal length

If you are approaching a stand, keep back rather than march in. The best lens is the biggest – I would recommend a minimum focal length of 300mm and, if possible, use a converter. Always keep space around the deer in your image, as things can change fast. If you see another buck approaching, anticipate a fight so leave space for two deer comfortably within your framing.

You also need to choose your position. Do you want front-lit shots in lovely light or backlit images showing the steam from their breath at dawn? If you choose backlit moody images, then try underexposing by a stop or two and turn up the white balance to saturate the lovely dawn light. Always be aware of your ISO, speed and f-stop. As a rule, I always shoot wide open. If you are working on a fight sequence make sure that the speed is high – say, around 1/500sec or faster.



Fallow deer are found mainly in the south of Britain

About the fallow deer

Fallow deer are one of a number of deer species found in Britain. They are more southerly based than red deer and are herd deer. The bucks have spatulate antlers that they grow throughout the summer in preparation for the rut in autumn.

● **Location** Widespread across England and Wales, with their presence starting to get patchier in Scotland.

● **Size** Adult males can weigh up to 96kg, while females are quite a bit smaller at 56kg.

● **Nesting** Fallow deer make use of open spaces only once dark, with their peak activity at dawn and dusk. Daytime is spent 'lying up', where they lie down to ruminate.

● **Diet** These deer are grazing animals and browse grass and trees, having a particular love of acorns and sweet chestnuts.

● **Population** There are estimated to be around 100,000 fallow deer across the UK.

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Framing the key elements

THE MAIN focus of interest in this photograph by Ana Caroline de Lima is the child who is looking out the train window and into camera. It therefore makes sense to crop the image more

tightly and use the train window as a framing device. The arm on the left is a little distracting. If the original file were bigger it might have been possible to crop the photograph more tightly

and focus on the child's face. For example, I could have cropped the photograph to show just the right half of the final image and zoomed in more to apply a portrait mode crop.

BEFORE

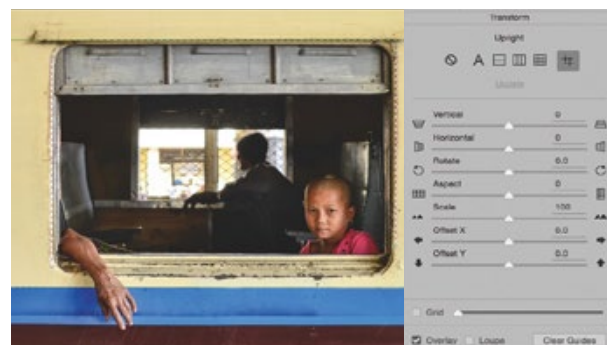


AFTER



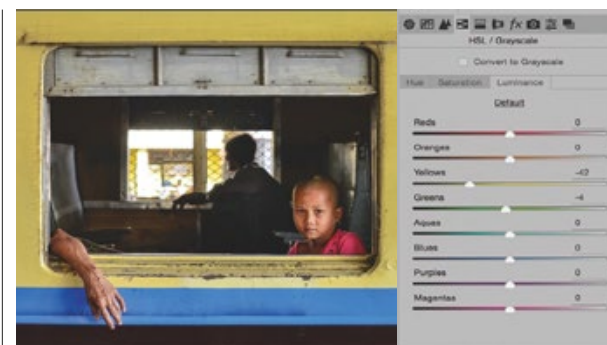
1 Crop the image

The first thing I did was to select the Crop tool and apply a tight crop to the photo in which I centred the crop frame on the train window. In the Basic panel I clicked on the Auto button to apply the tone slider settings shown here, plus I added a small amount of Clarity.



2 Apply a Guided Upright adjustment

I clicked on the Transform button, and in the Transform panel selected the Guided Upright tool option. I first added two guides to straighten the horizontal lines, followed by two guides to straighten the vertical lines of the train window.



3 Adjust the colour values

The black strip at the bottom needed to be darkened, which I did by adding an Exposure-darkening Graduated Filter adjustment. I then went to the HSL panel and adjusted the Saturation and Luminance sliders to adjust the colour values for the yellow and blue colours to make these stand out more.

Adding a colour split-tone effect

I WAS drawn by the enigmatic appeal of Joseph Maklai's photograph, but I didn't realise (until I saw the raw original) that it had been shot from inside an office building. Here, I have cropped the image so you can't tell it was an interior shot. This changes the dynamic of the image completely. Without there being any visual clues that the boy had his hands pressed against the glass, he could be imagined standing precariously close to the edge of a tall building. The high-contrast split-tone treatment adds a cinematic look that's in keeping with the drama within this scene.

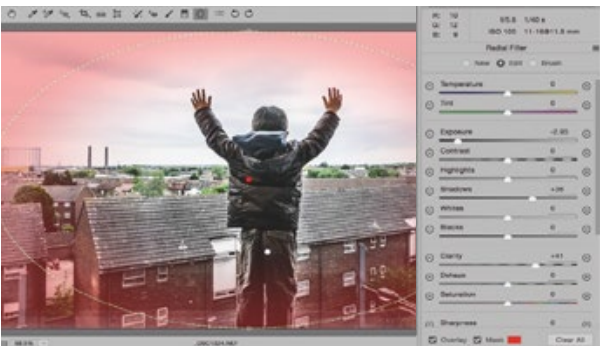


“The boy could be imagined standing precariously close to the edge of a tall building”



1 Straighten and crop the image

I first applied a Guided Upright adjustment to straighten the image (as described on the previous page), aligning the guides to the window frame. I then selected the Crop tool and cropped the image tightly to remove all signs of the building's interior. I then used the basic panel controls to add more tone contrast and Clarity.



2 Add Radial Filter adjustments

I added a Radial Filter adjustment to lighten the boy slightly and double-clicked with the tool to add another that auto-expanded to meet the bounds of the document. Here, I applied a darkening Exposure adjustment that also added extra Clarity and lightened the shadows slightly.



3 Apply a split-tone adjustment

To give the final version a more gritty appearance, I pumped up the Sharpening slider settings and added a small amount of grain using the Effects panel Grain effect slider controls. Finally, I went to the Split Toning panel and added the colour adjustments seen here to give the image a colour-graded look.



Camera Raw cropping

THE CAMERA Raw crop tool can be used to crop images non-destructively when opening an image via Camera Raw (note that when Camera Raw is used as a filter, the Crop tool is not available). When you apply a crop, the outer areas are never discarded and you can remove or revise a crop at any time you like.

The Crop tool menu comes with a number

of crop preset ratios, such as a square 1:1 crop ratio, or you can click on Custom to add your own custom crop-ratio settings. When the Constrain to Image option is checked this constrains the crop to non-transparent areas. Therefore, if you are cropping an irregular-shaped panorama photo merge image in Camera Raw, this option prevents you from selecting transparent pixels.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Syrp Genie Mini

£275 • syrp.co.nz/products/genie-mini

John Huxley checks out an essential gadget for time-lapse sequences

At a glance

- Panning motion-control system
- Compact and easy to use
- Maximum speed 360° in 33 seconds

THERE are numerous devices that will rotate your camera when shooting time-lapse sequences, but you can forget about everything else – you only need the Syrp Genie Mini.

The Genie Mini is a motorised rotating base with a tripod mount to attach a camera. Adding a remote-release cable between the two allows the Genie Mini to fire the camera's shutter. The real magic is in the way it connects to a smartphone via Bluetooth. The Syrp app for Android and iOS allows full control of the time-lapse operation. You can tell the Genie Mini how many degrees you wish it to rotate and over what length of time, how many images you wish to take, or the length of time you want your finished time-lapse to be. If using long-exposure shots, you'll be pleased to know the Genie Mini pauses for each photo to be taken to prevent blurring. You can perform a quick trial run to make sure the angle of your start and finish points is correct, and once you have programmed the Genie Mini you can close the app and use your phone for other tasks.

It isn't just for time-lapses, either. It can also be used for creating smooth, sweeping video footage or stitched panoramic images. All the images are saved on your memory card as usual, and you'll still have to use software to create your time-lapse sequence or stitch your panorama together.

Verdict

It may not be cheap, but in terms of quality, ease of use and functionality, the Syrp Genie Mini is a superb bit of kit. With a maximum load rating of 4kg, it'll happily work with most cameras. If you shoot time-lapse footage, it's a must-have, while the stitched panorama and video features are a nice added bonus.

Video

For videographers, the Genie Mini can be used to record sweeping pans of up to 360° with you choosing the duration of the pan.

Tripod mounting

The Genie Mini can be left on a flat surface or mounted to a tripod via a thread on its base.

Amateur
Photographer
Testbench
GOLD
★★★★★

Micro USB

The Genie Mini uses an internal battery that is charged via Micro USB.

THE SYRP GENIE RANGE

The Syrp Genie Mini is part of Syrp's range of Genie products. At the top of the range is the Syrp Genie. As you would expect, the Genie is a more advanced motion controller for your camera. It has a built-in programmable motor that pulls on a built-in cord to propel the Genie for panning time-lapse sequences. The Genie is so easy to operate that it can be used with existing video sliders and rails, and you can even make your own DIY kit to work with it. However, for best results it should be paired with the Syrp Magic Carpet – a set of rails designed to work perfectly with the Syrp Genie. Visit syrp.co.nz/products/genie for more information.



Rogue Indicator Battery Pouch

● £13 ● www.colourconfidence.com



THE IDEA behind the Rogue Indicator Battery Pouch is simple: it's designed to give photographers a safe place to store batteries and prevent any confusion over those that are fully charged and those that have already been used. The pouch is partitioned into two and comes supplied with reversible red and green cards that can be flipped over from green to red when depleted batteries are returned. There are Velcro straps at the back of the pouch, too, should you wish to attach it to your belt or the exterior of a bag.

While the pouch is well made and the idea of keeping used and unused batteries separate is a good one, I found it a bit too small for my liking. It holds 12 AAA batteries, eight AA batteries, four 9V batteries or two mirrorless camera batteries, but can't accommodate larger DSLR batteries. I can see it being a useful accessory for those who regularly use smaller batteries for flashguns, triggers and other accessories, but there is the argument that it's just as easy to dedicate larger pockets in your camera bag to do the same job, at no additional expense. Currently there's just one size available, but hopefully we'll see larger versions of the Indicator Battery Pouch being introduced by Rogue in the future.

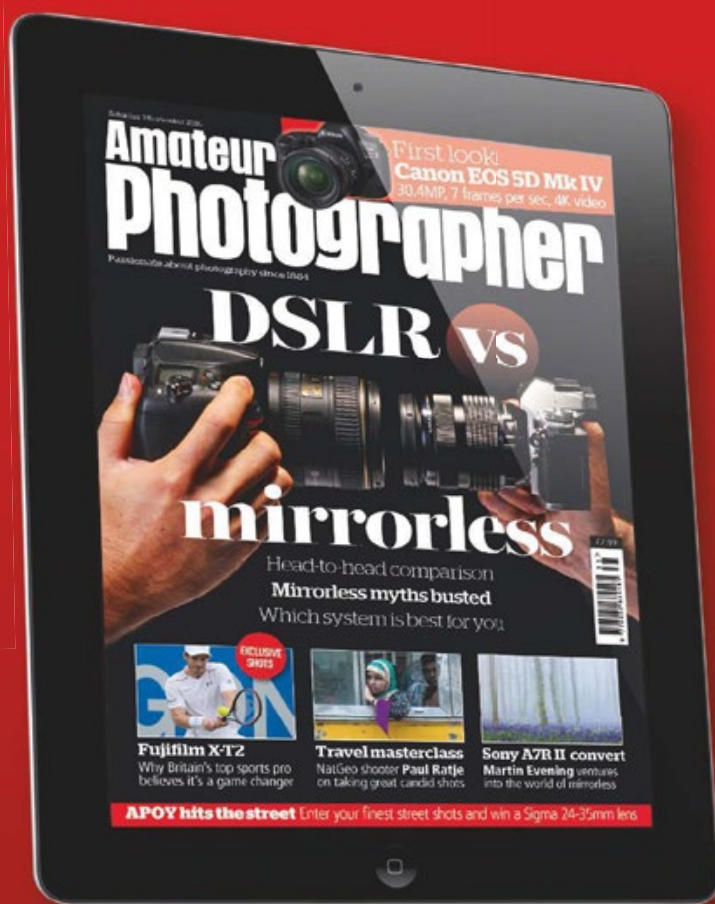
Michael Topham



The pouch is made from durable nylon fabric and features high-quality stitching

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At a glance

£3,599 body only

- 30.4-million-pixel full-frame CMOS sensor
- Dual DIGIC 6 and DIGIC 6+ processors
- ISO 100-32,000 (expandable to ISO 50-102,400)
- 7fps continuous shooting (21 raw, unlimited JPEG)
- 61-point AF system with 41 cross-type
- 3.2in, 1.62-million-dot touchscreen
- Dual card slots (CompactFlash and SD)
- Built-in Wi-Fi, NFC and GPS

Canon EOS 5D Mark IV

Does the **Canon EOS 5D Mark IV** offer enough to get existing 5D-series users to upgrade and attract newcomers to full frame? **Michael Topham** puts it through its paces

For and against

- Introduces touchscreen control for the first time on an EOS 5D-series model
- Capable of shooting faster with improved buffer performance
- Dual Pixel CMOS AF
- Adds 4K video and Wi-Fi connectivity
- Has a fixed screen as opposed to the tilting type
- Accepts a new BG-20 battery grip
- Cost compared to the EOS 5D Mark III when new

Data file

Sensor	30.4MP full-frame CMOS sensor
Output size	6,720x4,480 pixels
Focal length mag	1.0x
Lens mount	Canon EF mount
External mic	Yes, 3.5mm stereo
Shutter speeds	30-1/8,000sec
ISO	100-32,000 (expandable to 50-102,400)
Metering system	150,000-pixel RGB+IR metering sensor
Exposure comp	±5 EV (1/3 or 1/2-stop increments)
Drive	7fps (3fps in silent mode)
Movie	4K (30/25/24p), Full HD (60/50/30/25/24p) 720p (100/120fps)
Display	3.2in, 1.62 million dots
Viewfinder	Pentaprism, 0.71x magnification, approx 100% coverage
Memory card	CompactFlash and SD/SDXC/SDHC (dual slot)
Power	LP-E6N rechargeable Li-ion battery
Dimensions	151x116x76mm
Weight	890g

The EOS 5D series has played a major role in Canon's EOS line-up for more than a decade.

Over the past 11 years we've seen no fewer than six DSLRs adorned with the EOS 5D logo, but it was the original EOS 5D back in 2005 that will be remembered as the DSLR that made full-frame photography viable to enthusiast photographers for the first time. The combination of its well-proportioned body, excellent image quality and all-round versatility was a winning formula with the masses.

By 2008, the EOS 5D was starting to show its age, and to keep up with competition in the market Canon released the EOS 5D Mark II. The inauguration of full HD video made it a must-have for amateur and professional filmmakers, while the jump from 12.8 million pixels to 21.1 million

pixels made it tempting for those demanding higher resolution.

Four years later its successor arrived in the form of the EOS 5D Mark III. Although its 22.3-million-pixel sensor didn't provide the leap in resolution many had expected, its new 61-point autofocus system was a huge step up from the outdated 9-point AF system. This was the first time Canon had used its top-of-the-range AF system in any DSLR outside its EOS-1 series, and this was something that was well received by original EOS 5D users who felt the EOS 5D Mark II didn't offer enough to warrant an upgrade.

Last year we were presented with the EOS 5DS and 5DS R that became famous for being the world's first 50.6-million-pixel full-frame DSLRs. As impressive as these models are, they are





While the Canon EOS 5D Mark IV introduces touchscreen control, the screen remains fixed. So, to capture low-angle shots you're required to get on your hands and knees, which is less than ideal!

primarily intended for high-end professional use where nothing but the highest resolution is good enough. They were never destined to replace the 'Mark' series, and those who've been holding out for a successor to the 5D Mark III have finally had their wish come true with the release of the EOS 5D Mark IV. The EOS 5D-series has been a favourite of many professionals and enthusiasts since 2005, so can this latest model live up to such high expectations?

Features

Since the arrival of the EOS 5D Mark III in 2012, we've seen many new technologies roll out across Canon's line-up of DSLRs. We're used to seeing a new sensor in each iteration in the 5D series, and this latest EOS 5D Mark IV continues the trend. It boasts a completely new 30.4-million-pixel

CMOS sensor that's quite a jump up from the 22.3-million-pixel CMOS sensor fitted inside the EOS 5D Mark III. The sensitivity range of ISO 100-32,000 (expandable to ISO 50-102,400) is combined with developments to the noise-processing algorithm to enhance its performance in low-light – something we'll touch on in more detail later in this review.

The EOS 5D Mark IV's sensor now benefits from Dual Pixel CMOS AF, making it the second full-frame DSLR in Canon's line-up to feature such technology. This sensor-based phase-detection AF system has been employed to overcome slow-focusing speeds in live view and works on the principle of splitting all the effective pixels on the surface of the sensor into two individual photodiodes – one for

left and one for right. Each of these photodiodes can be read separately, resulting in faster phase-detection autofocus while simultaneously being used for image capture. In addition, the Dual Pixel CMOS AF system supports Servo AF when shooting stills in live view, opening up the opportunity to pinpoint focus on a subject and track it as it moves through the frame while the shutter button is half depressed.

Canon's engineers have been hard at work experimenting with other ways to use the Dual Pixel CMOS AF system, and they have come up with an entirely new innovation called Dual Pixel Raw. The idea behind this technology is that it creates Dual Pixel Raw files that contain a pair of images shot from two slightly different points of view. When these files are processed through Canon's Digital

Photo Professional (DPP) software, users have the opportunity to perform unique image adjustments such as fine-tuning the position of maximum sharpness. A more detailed explanation of Dual Pixel Raw can be found on page 48.

The new camera is equipped with the same AF system as that found inside Canon's flagship DSLR, the EOS-1D X Mark II. The 61 AF points have been given a wider area in which to operate – an 8% vertical expansion in the central area, and 24% more vertical expansion in the peripheral area, offering greater freedom on where subjects can be placed when composing. As light levels drop, users can rely on the camera's ability to focus down to -3EV using the viewfinder or -4EV in live-view mode, and users of teleconverters will





The 5D Mark IV renders colour superbly. This image was captured using the new Fine Detail picture style mode

➤ be pleased to hear that all 61 AF points on offer are f/8 compatible. There are also five dual cross-type points in the centre that are sensitive down to f/2.8, and 21 cross-type points that can be selected at f/8 for greater precision.

In the past, all EOS 5D-series models have featured a single processor, but for the first time the sensor teams up with a pair of image processors. A DIGIC 6

processor is allocated to metering and works in harmony with Canon's 150K RGB+IR metering sensor, while a second DIGIC 6+ processor is in charge of handling the camera's high-speed image processing. This has allowed the camera to shoot faster than its predecessor, albeit by 1fps, with an improved buffer depth. The Mark IV can rattle out a burst at up to 7fps set to continuous high and can shoot a continuous burst at up

to 4.3fps in live view with AF tracking. Silent continuous shooting is possible at up to 3fps, as it was on the EOS 5D Mark III.

Canon's 5D series has a strong legacy in video and the EOS 5D Mark IV offers cinematic DCI 4K video capture (4,096x2,160) at 30/25/24fps for the first time. There's also the option to extract 8.8-million-pixel JPEG images directly from 4K movie footage. Full HD recording is also available up to 60fps, together with 120fps or 100fps recording at 720p. Microphone and headphone inputs are provided, and an HDMI connection provides full audio and uncompressed full HD output to external recorders and video monitors, although the same can't be said for 4K.

Another first and long-overdue addition to the EOS 5D series is built-in Wi-Fi connectivity, which has been added alongside built-in GPS for those who wish to geotag

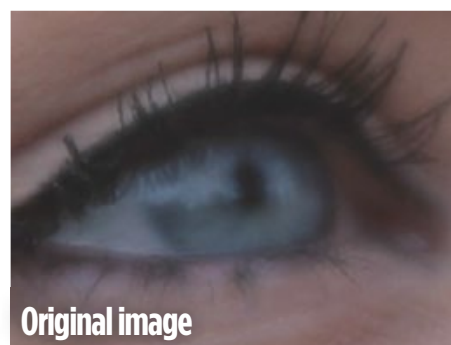
their shots with location data. The camera also gets support for the International Press and Telecommunications Council's system (IPTC), which essentially enables users to assign additional details and information about an image to the EXIF data before it's submitted to galleries and picture desks. So we're led to believe it's a feature that has been requested by professionals who demand faster ways of speeding up workflow.

Build and handling

Canon has tinkered with the design of its EOS 5D series since the original camera, and you get a sense that the company has now reached a stage where a great deal more cannot be done to make its handling better than it already is. Canon says the handgrip and thumb rest are both designed deeper, but honestly, you'll be hard pushed to notice a difference on the new model from the EOS 5D Mark III.

The same is true of the camera's weight. The EOS 5D Mark IV sheds 50g off the EOS 5D Mark III by introducing a new mirror box assembly that's similar to the one used within the EOS 5DS and EOS 5DS R. This assembly uses fewer springs and more cams and gears, with a new cam added to help eliminate mirror bounce. The 50g it loses in weight isn't blatantly obvious when you switch between the Mark IV and Mark III, while the sound of the shutter remains much the same as its predecessor.

Like that of its peers, the EOS 5D Mark IV's body is made of magnesium alloy, which gives it a reassuringly solid feel in the hand.



Original image



Microadjustment applied in DPP

Dual Pixel Raw

DURING Dual Pixel Raw (DPR) shooting, a single raw file saves two images into the file. One image consists of image data from both photodiodes, while the other image records image data from just one set of photodiodes. This means the Dual Pixel Raw files contain a normal image as well as parallax information, which can be measured and the subject distance information extrapolated. When a Dual Pixel Raw file is processed through Canon's Digital Photo Professional (DPP) software, photographers are given the option to perform one of three types of image adjustment: image micro adjustments, bokeh shift and ghosting reduction.

Image micro adjustment allows users to fine-tune the position of maximum sharpness. Imagine you've shot a super-shallow depth-of-field portrait where the eyes aren't quite as pin-sharp as you'd hoped before having the option to correct it later. This is what Dual Pixel Raw has the power to do. The other two adjustments you can make are bokeh shift, which allows out-of-focus highlights to be shifted so they coincide better with in-focus elements, and ghosting reduction, which can be used to reduce the appearance of artefacts like flare. But how well does it work? You can find out in the performance section of this review.

For this shot I used the Case 3 autofocus sensitivity setting to instantly acquire focus on the car as it entered the AF points





It's possible to extract 8.8-million-pixel stills directly from 4K movie footage

As with previous generations, Canon has looked at enhancing this camera's robustness with improved weather seals around the body to ensure dirt and moisture do not enter the internals. On the exterior there aren't too many changes, with buttons and dials falling nicely to hand in the same way they did on the Mark III. The AF joystick now has a knurled texture to it and just offset from this there's a new customisable push button. This is assigned to controlling the AF area selection as default, but you'll still need to hit the AF-point selection button on the corner of the body before you can use it to toggle through the AF area settings. Alternatively, this small push button can be appointed to AE lock, AE lock (hold), ISO and exposure compensation. As well as being set up from the main menu, it can be customised from the custom settings that are presented in the Quick menu.

Something we've yet to

comment on is the 5D Mark IV's LCD screen. Although it's similar to the Mark III's in that it's the same size (3.2in) and remains fixed as opposed to being the tilting-type, the resolution has increased from 1.04 million dots to 1.62 million dots and supports touch control. It's hard not to be impressed at how well the screen reacts to light touches, especially its accuracy, despite some of the menu icons and sub-menus being on the small side. Existing 5D-series users are most likely to find they use the camera's buttons and dials in the traditional way, but there are times, such as when you want to navigate quickly between settings in the quick menu, that the touch screen has its advantages. It can also be used to swipe through images – an intuitive way of reviewing shots, albeit not as fast as using the quick control dial.

The same can be said for zooming in to images in playback mode. Owing to the screen being that much smaller than a smartphone or tablet, you'll find you have to repeat finger gestures a few times to inspect images at close magnification before zooming out. This is where a double-tap option to magnify images to inspect sharpness followed by another double tap to zoom out would be advantageous.

Other minor changes see the remote port relocated to the front corner of the body from the side. This has freed up room for the 3.5mm mic port to sit directly above the headphone socket, with a USB 3.0 port being found below the camera's HDMI out input.

The frustrating news is that it's not compatible with the existing BG-11 battery grip. This slightly short-sighted approach means that those who would like to duplicate controls when



Focal points

A number of improvements have been made beneath the skin of the 5D Mark IV's robust body

Updated AF system

Those who use lenses with teleconverters will appreciate that all 61 AF points on offer are f/8 compatible. There are also five dual cross-type points in the centre that are sensitive down to f/2.8 and 21 cross-type points can be selected at f/8 for greater precision. The AF system is the same as that found in Canon's flagship DSLR: the EOS-1D X Mark II.

Picture styles

A new Fine Detail effect has been added to the list of picture styles, which adjusts the sharpening and noise reduction to improve the rendition of fine textures in JPEG images.

Built-in Wi-Fi

Download Canon's free Camera Connect app onto your smartphone or tablet and you can preview your images and download them in seconds. There's also the option to star-rate your images directly from the app.



Intelligent viewfinder

This can be customised to display different information. As well as displaying an electronic level, you can view battery life, shooting mode, white balance, drive mode, AF operation, metering mode and image-quality settings.

Customisable push button

Those familiar with the EOS 5D Mark III will notice a new push button. This is a customisable button that, when depressed, allows users either to direct AF area selection, enable AE lock, set ISO or adjust exposure compensation. It's easily located with your thumb.



➤ shooting vertically and slot in an additional battery will be forced to buy the Canon BG-E20 (£339). Other than adding the small push button next to the AF joystick, this new grip is virtually identical to the BG-11.

Performance

With the EOS 5D Mark IV having two processors as opposed to one, and one of these exclusively looking after the camera's image processing, there will be many who hoped for a big improvement in terms of speed. As it stands, this new model is capable of shooting a continuous burst just 1fps more than its predecessor.

Loaded with a SanDisk Extreme Pro 64GB CompactFlash card, it managed to rattle out 22 raw files before its buffer was full. This is four more than what we recorded with the same card loaded in an EOS 5D Mark III, but not quite the dramatic improvement we were expecting. Switching the image quality setting from raw to JPEG let the camera off its leash, and it managed to rattle out an unlimited number of JPEGs at 7fps, with its predecessor doing the same albeit at 6fps. Enabling Dual Pixel Raw saw the frame rate drop, and after three frames of continuous shooting the camera showed signs of slowing down. It's fairly obvious the speed benefits are modest over the EOS 5D Mark III, and will be much more significant for Mark II and original 5D users who feel restricted by their 3.9fps and 3fps respective burst rates.

Unlike some mirrorless cameras that are capable of shooting silently thanks to their electronic shutters, the 'slap' of the mirror in silent mode remains audible. The shutter mechanism is clearly dampened, but naming it a 'less unobtrusive' mode instead of 'silent' would be more accurate.

With a 61-point AF system borrowed from Canon EOS-1D X, we expected a pro-level autofocus performance, and that's exactly what you get. Whether it's used in single or continuous AF, in good or poor light, it goes about its business of acquiring focus rapidly and accurately. The AF case-sensitivity settings it carries over from the Mark III work wonders, and the new push button takes the hassle away of having to nip into the menu to change the AF area mode on the fly.

Activating live view and experimenting with the AF method

to FlexiZone Single AF, and the AF mode to Servo AF, revealed the true benefit of Dual Pixel AF. The speed of focusing in live view has come on tenfold since the EOS 5D Mark III, while the live tracking also works well provided your subject doesn't move too erratically or shift outside the perimeter boundary that's displayed onscreen.

A majority of the images taken during my test were shot with the camera set to its evaluative-metering mode. I found that the metering system performed exceptionally and on the whole did an excellent job of ensuring the highlights weren't clipped. Only occasionally did I find myself dialling in -0.3EV in high-contrast scenes. For scenes that might be harder to expose, there's also spot, partial and centreweighted modes to choose from.

Keen to explore the practical advantages of Dual Pixel Raw and the working benefits it brings to pro and enthusiast photographers, I started by enabling the function from the main menu. You're given subtle clues to when it's active, the DPR abbreviation being displayed on the top-plate LCD and also in the viewfinder when it's selected from the viewfinder display options.

After shooting a series of shallow depth-of-field portraits, I picked out a few files that weren't quite as pin-sharp at the point of focus as I would have liked with the hope of improving them. The giveaway of the level of adjustment you have in the Dual Pixel Raw Optimizer that's located within Canon's Digital Photo Professional (DPP) software is in the name microadjustment. It's important not to misinterpret image microadjustment as a way of turning poorly focused images into pin-sharp shots – you're simply not given this kind of level of control. For shots where you've almost nailed the focus, but it's not razor sharp, it's possible to adjust the image and bring sharpness back to a desired area.

In answer to my earlier question of whether Dual Pixel Raw actually works, the answer is yes it does – just don't expect large tolerances of control. An attempt at using bokeh shift revealed that this can also be used successfully to adjust the position of out-of-focus areas, or 'bokeh' to enhance composition, but just like image microadjustment, the tolerance of top to bottom adjustment is very small.

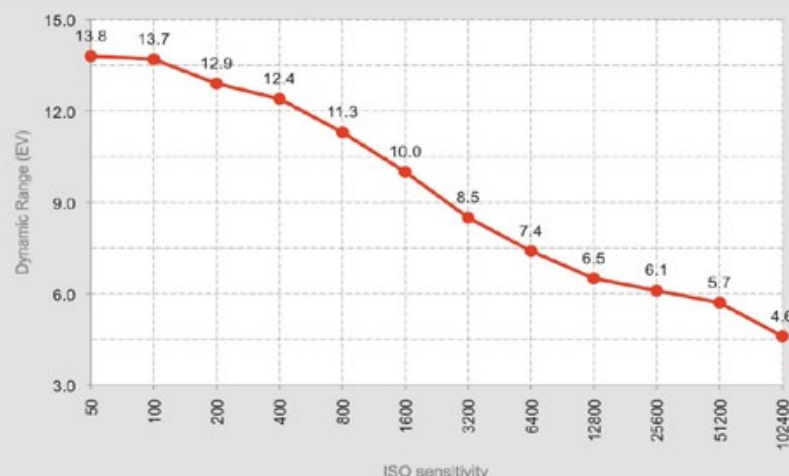


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

MANY PHOTOGRAPHERS would like to know the answers to the questions: how well does the 30.4-million-pixel sensor perform, and by what margin is it better than that used in its predecessor? It doesn't match the staggering level of detail resolved by the EOS 5DS and 5DS R models, but fine detail remains impressive. The major leap forward in image quality is found in the improved dynamic range and noise performance, aided by the move to on-chip analogue-to-digital conversion. With greater latitude when returning detail to shadowed regions and the ability to push raw files further, users are given more confidence to underexpose images to preserve highlight detail.

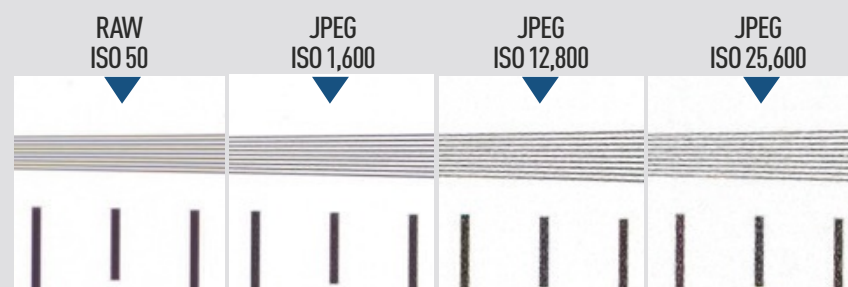
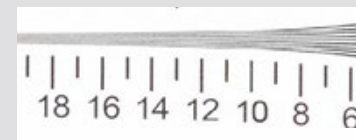
Dynamic range



Our lab results tell us there's a 1.6EV improvement in dynamic range over the EOS 5D Mark III at ISO 100. The astonishing 13.7EV readout is the highest dynamic range figure we've recorded on an EOS DSLR, and it manages to stay above 10EV right up to ISO 1,600. Results at ISO 3,200, 6,400 and 12,800 drop to 8.5EV, 7.4EV and 6.5EV, respectively, and it's only when the sensitivity is pushed to ISO 51,200 that we see the dynamic range figure drop below 6EV. This extremely impressive dynamic range performance is welcome news for those who wish to return detail to shadowed regions with minimal noise.

Resolution

Below we show details from our resolution chart test pattern (right). Multiplying the number beneath the lines by 200 gives the resolution in lines per picture height.



The EOS 5D Mark IV resolves a maximum of 3,400l/ph at ISO 100, 3,200l/ph at ISO 400 and 3,000 at ISO 800. Detail remains very high when you reach ISO 1,600 and ISO 3,200, with 2,800l/ph being resolved up to ISO 6,400. As you begin to push the sensitivity higher, fine detail starts to get lost with the introduction of noise, although the sensor shows it's capable of resolving 2,600l/ph up to ISO 32,000. Pushing to its H1 (ISO 51,200) and H2 (ISO 102,400) settings sees the level of detail drop to 2,400l/ph and 2,200l/ph, respectively.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 50



RAW ISO 1,600



JPEG ISO 6,400



RAW ISO 12,800



JPEG ISO 25,600



RAW ISO 102,400



A higher density of pixels on the same sensor surface area can often translate to more noise at pixel level. However, Canon has worked its magic to ensure that the EOS 5D Mark IV delivers an excellent noise response. An inspection of raw files captured through the sensitivity range displayed clean results between ISO 100 and 800. Push to ISO 1,600 and you'll see luminance noise appearing, which becomes increasingly evident when you push to ISO 3,200 and ISO 6,400. ISO 3,200 is very usable, and so is ISO 6,400 with some careful application of noise reduction. I'd consider ISO 12,800 to be the upper limit of where I'd want to push the sensitivity on a regular basis, whereas previously on the EOS 5D Mark III I was hesitant to push much beyond ISO 6,400. Detail and colour saturation hold up well at ISO 25,600, but ISO 51,200 and ISO 102,400 should be avoided.

The competition



Sony Alpha 99 II

Price £2,999 (body only)
Sensor 42.4MP full-frame
ISO 100-25,600
Continuous shooting 12fps
Not yet tested



Nikon D810

Price £2,399 (body only)
Sensor 36.3MP full frame
ISO 32-51,200
Continuous shooting 7fps
Reviewed 5 August 2014
★★★★★



Fujifilm X-T2

Price £1,399 (body only)
Sensor 24.3MP APS-C
ISO 100-51,200
Continuous shooting 14fps with power booster
Reviewed 1 October 2016
★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

THE CANON EOS 5D Mark IV does bring some enticing new features to the fore, but arguably it's the new 30.4-million-pixel sensor that steals the limelight. The sensor's performance at high sensitivities, combined with its improved dynamic range, makes it markedly better than the EOS 5D Mark III when it comes to returning high levels of detail to shadowed areas in post-production and shooting images with less noise in low-light. The addition of 4K video is likely to allure filmmakers as well as those purely focused on stills, but its 1.74x crop factor and lack of a clean 4K HDMI output and log shooting options are factors that could put videographers off.

For the enthusiast and pro stills photographer looking for a great performing all-rounder, the EOS 5D Mark IV ticks a lot of the boxes. It handles well, it's built to a robust standard, and it adds long overdue features such as Wi-Fi, GPS and touchscreen control. Canon argues that its fixed screen helps improve the weather sealing, but having recently used cameras with excellent tilting displays, it did feel inconvenient having to lie on the floor to shoot low-level shots.

Improvements to the 61-point AF system will benefit those who regularly shoot with teleconverters, and the sprightly AF performance in live view brings it up to date with the speed of other DSLRs in Canon's EOS line-up. As for Dual Pixel Raw, it's an innovation that has its uses, particularly when



you're shooting images with a very shallow depth of field, but from my experience it slowed down my workflow too much and I would only use it sparingly.

Priced at £3,599 (body only), this camera will leave a big dent in your wallet. Those who own an EOS 5D Mark III and are content with the image quality produced by the 22.3-million-pixel sensor will find it difficult to justify an upgrade, especially when you consider you will still need to spend around £2,425 after selling your existing model – provided it's in excellent condition. Original EOS 5D and EOS 5D Mark II users who skipped the Mark III are more likely to justify an upgrade. The EOS 5D Mark IV is an excellent DSLR, but it will be much more appealing once the price drops.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

Master your DSLR for video at our tuition day

FREE WORKSHOP

Pinewood Studios, Buckinghamshire
Friday 4 November 2016 9.30am-4pm

VIDEO isn't as scary as it looks. Expert videographer and Canon Explorer Simeon Quarrie has successfully built a business shooting both photo and video, and in this workshop he will help photographers not familiar with video to feel comfortable and motivated to create moving images.

The workshop will explain:

- How to create a visual narrative
- Key techniques and camera settings

Lunch will be provided and, as an added bonus, you'll have the chance to get hands on with the latest Canon, Rotolight and Tiffen equipment. There will also be a short tour around Pinewood Studios, the home of British cinema (weather permitting).

To secure your place on this not-to-be-missed learning opportunity, please email afoyevent@timeinc.com with the subject line, 'Canon Video Event'. Please include your full name, address and a daytime contact number.

Places will be allocated on a first-come, first-served basis.

Your expert guide



Simeon Quarrie is known for his creativity and storytelling in both video and photography. His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.



thevideomode.com/pinewood



Tested

Blurb
Bob Books
Popsa
Canon HD
Photo books
Jessops
PhotoBox

Print your own photo book

Creating a photo book is a great way to show off your images. **Amy Davies** tries six services that allow you to design and print your own

Making your own photo book can be a fantastic way of showcasing your images of a particularly memorable occasion – or you could use it as a portfolio for your best images. Nowadays, there are numerous services that allow you to design and print your own book. They come in a range of price points and allow varying levels of input into the design of the book. This means there's something to suit every type of photographer.

While it's perfectly possible to print individual images at home, it's unlikely you'll have the equipment and expertise to bind your own book. You could, of course, fill a photo album, but there's something a little more polished and professional about creating an actual book. Unlike digital files that may be lost to

failing hard drives, or odd prints that can get misplaced, the gravitas of a book suggests that it will be around for as long as you or your family want to keep it.

Handing over the printing of your beloved shots can be a daunting task, and even the cheapest options constitute a significant outlay. This is why we've put six photo books through their paces to help you make the decision.

Photo-book options

In terms of book formats, there are a number of options, but we ordered all our books at A4 (or thereabouts) size. We find that this gives plenty of space to display images without venturing into coffee-table-size territory, but of course if you want to do that, you can.

There are a number of things to consider

before you make your own photo book. Have an idea in mind about how many pages you would like and, subsequently, how many images. You also want to think about how you should organise your book. In our example, we've printed books featuring photographs from a month-long trip to New York. It made sense to order them chronologically, but you could do it in other ways, perhaps by theme, location, or something else entirely.

Next, you'll want to think about how much control you want. You can create a book very quickly by letting an automated service place photos for you. However, if you prefer to have tighter control, you can design it completely from scratch. All but one of the services we tested allows you creative freedom over your book's design, but as you'll learn, some software is easier to use than others.

Files are likely to be treated slightly differently by different services. We used exactly the same files for each book to examine the differences in printing styles. If you're concerned about how your images will be treated, look for those that don't apply any kind of colour correction and submit photos with an Adobe RGB profile for printing.

In this test, we've also looked at pricing, delivery times and packaging materials, as well as, of course, the quality of the finished product.

Blurb

● www.blurb.co.uk ● From £8.99

Blurb features intuitive software, but the lack of lay-flat binding is bad news for photographers



BLURB is one of the original innovators in the book-creating world, having been around for many years. There's the option to create a softback book, or two types of hardback, with the softback being cheaper. We chose the hardback book, which has a photo printed directly on it. There are various sizes and papers to choose from. In order to see what the service was fully capable of, we selected the best paper type available – the semi-gloss 190gsm Proline Pearl Photo.

A couple of other options include choosing the colour of your book's end sheet, and paying extra to remove the Blurb logo on the back of the book. It's unobtrusive, so if you're trying to keep the price down you might want to keep it.

When it comes to making your book, there are a few options. You can make it online, download BookWright software, get a plug-in for InDesign or, if you already have your book designed, upload a PDF directly to the site. We downloaded the BookWright software, so we wouldn't need an active internet connection to design the book.

In terms of using the software, Blurb's was the easiest and most intuitive of those that we tested. You have the option to let the software determine layouts and where images are placed, or you can take control yourself. Within the software, you can add or

remove pages, and there's a handy feature that allows you to export a PDF proof to check.

When you add photos to the software, you have the option to 'Auto Enhance' them. Since we'd already spent time editing images in Photoshop, we turned this off, and would recommend the same for most readers.

If you create a page that you want to duplicate throughout the book, you can save layouts as well as use some of the pre-designed layouts. When moving furniture around the page, you'll see lines that indicate when a box (for a photo or text) is lined up with other boxes on the page. This helps to create a neat and professional finish. You can also copy and paste text and photo boxes, ask the software to expand an image to fit a box, or move the image within the box, which is useful if you want to make unusual crops.

Unlike some of the books on test here, there's no option to create lay-flat pages. This means anything that you place in the centre of the pages is likely to get lost – a big shame for any double-page-spread photos you might want to include.

Most Blurb books should arrive within 7-11 business days of the order being placed.



Bob Books

● www.bobbooks.co.uk ● From £14.99

With an easy-to-use interface that offers plenty of control, Bob Books is a great choice



BOB BOOKS specialises in creating photo books, and hence, you get the impression that the options have been chosen to give photographers the opportunity to get the best from their images.

As with Blurb, there is a variety of book sizes and different paper types to choose from. Again, we plumped for the premium option, Lustre Photographic. You can choose between a hardback or softback cover. All hardbacks have a wraparound image cover, which is printed on Ricoh 9110 printers on 135gsm paper, wrapped around the cover board, and laminated for a seamless and durable finish.

Again, there are several ways in which you can create your book. You can download the Bob Designer to your computer, create the book online, send a PDF or even create it via an iPad app. Interestingly, there's also the 'Book Design Service', which uses a professional designer to create your book for you – something which might be worth the investment for a portfolio, or for an extra-special occasion, such as a wedding.

We downloaded the software to create our book. When you first open the software and select the type of book you want to create, you'll be given the option to either automatically fill it, or to start with a blank book and design each page manually. If you choose the latter, Bob Designer is another

piece of reasonably intuitive software that's easy to use, but could be slightly improved by the addition of snap-to lines to help you line up pictures and text easily. You will see a grid displayed during the design process, which helps to keep things on track, though. You can also switch on magnetic alignment, which helps a little, but doesn't always seem to position images perfectly against other images on the page.

As with Blurb, you can create layouts that can be repeated throughout the book. There's also the option of a lay-flat book, which means you can create double-page spreads, or place images in the centre of a double page and you'll still be able to see the whole image – a fantastic feature for a photographic book. There's also an Automatic Image Optimisation feature, which again, we chose to switch off. You can switch it on for some images and not for others, which could be useful.

It's worth noting that if you want to add additional pages, you'll need to do so in batches of eight. This is presumably because of the way the book is bound in order to lie flat.

Delivery is between seven and 12 working days, although like several other services, this depends on the size of the book.



Popsa

● www.popsa.co ● From £5.99

Create a book on your morning commute using the quick and easy Popsa app for iPad and iPhone



IF YOU want a quick and easy solution, start-up company Popsa could be what you're looking for. You can create your photo book from an app for your iPad or iPhone, selecting pictures stored in your DropBox account. You can also select photos stored on your iPad, or from Facebook albums.

The app is very straightforward to use. Simply follow a series of on-screen instructions, including selecting photos and giving your book a title. There are several different types of book, ranging from an A5 softcover, all the way up to a Large Printed Hardback. There's no choice of surfaces, but everything is printed on 200gsm paper. The Large Printed Hardback has a high-gloss cover.

The downside is that you don't get as much control over the final layout compared with the other services on test here. There's a selection of different layouts for you to choose from, with the app then auto selecting where to place images.

If you're not happy with the selections that have been made, you can remove and replace a photo, expand or shrink it to fit the box, or rotate it. The number of pages created depends on the number of photographs you select, and you'll be asked if you want to add more pages in batches of four or eight.

For each page, you can also change the template. These range from fitting one image on the

page to fitting several. It's not possible to place a photo across a double-page spread. It's also not possible to add any text to the images. So it's perhaps best used for portfolio work where you may not need to include place names, captions or technical details. We hope to see the ability to add captions in future.

When it comes to the cover, you can choose again from a variety of templates, and it's here that the only text will be placed (if you wish). This will be the title you give the book – it's not possible to alter font sizes or placement, so it's a pretty simple set-up.

You'll also see that you can create a theme. This allows you to add different colours to act as the background to each page or, if you prefer, different textures or drawings (such as a Christmas theme). It's worth having a look through the different themes to see if any suit your personal preference, but you could keep it simple with plain black or white for a minimal look.

When you're ready to order, you'll be given the option to make certain upgrades, which is useful if you decide you want a printed cover but don't want to go through the whole process again, for example. Most Popsa books arrive within seven days of ordering.



Canon HD Photo books

● www.canon.co.uk/hdbook ● From £34.99

An expensive service, but with easy-to-use software and a familiar brand name



YOU MAY not be aware that Canon has its own professional printing service, but the HD Book service uses Canon's DreamLabo 5000 printer, which promises to deliver vibrant and true-to-life colours alongside crisp text.

To use the service, you will need to order through one of Canon's approved retailers. For this test, we used 2M Professional. This company gives you the option to either create your book online or download software.

Once again, we chose to download the software to work offline. To start, simply follow a series of on-screen instructions. First, choose from the different types of book. Sizes start from A5 and go up to a 300mm square book. We chose the A4 Landscape, with prices starting from £55.99.

After you've chosen the book, you'll be taken to the main creation area of the software. Here you can add pictures, and create and design layouts. You can add pictures directly from your computer or a hard drive, as well as from Flickr or Facebook. For the ultimate in speed and convenience, you could click the AutoFlow button to automatically fill the pages with your photos. You'll now see, on the side where the images are displayed, that each image has a '1' displayed in the corner to indicate that it has been used in the book.

However, for more control, you can design each page individually. There are several page styles to choose from, or you can add text and photo boxes to create your own templates. Again, you can save any templates you have created and repeat them throughout the book. A grid is displayed so you can easily align your picture and text boxes, while helpful lines around the edge of the book will show you where the printer is likely to cut the page edges – it's advisable not to place anything of crucial importance close to these lines.

Each photo box allows you to align, arrange and scale the picture and text to exactly the look you want. There are no snap lines here, though, so it can be tricky to align the items on each page perfectly. It's possible to place images and other objects in the centre, with the finished product offering a lay-flat design.

There's also a range of frames, backgrounds, masks and Clipart shapes that you can add, should you wish to. Usage of these will be down to personal preference, and can be selected from the bottom of the software window. You can create a proof to check it before you order – something that seems sensible for the most expensive book on test.

Shipping of the photo book should take around nine working days.



Jessops

● www.jessops.co.uk ● From £6.99

Have your photo book delivered to a Jessops store to cut delivery costs



JESSOPS uses the CEWE printing service which, for the customer, is the same process as Bob Books for putting your book together.

As with Bob Books, you can download software to create your book – it's exactly the same but with a different skin. It's even possible to open book files you've created in either software. For this test, we used the same file that had been created for Bob Books.

Therefore, in terms of what you can do with the software, it's pretty much exactly the same as the Bob Books offering. It's a relatively straightforward process, which is in the main easy to use, but it could do with a couple of tweaks to give it an extra bit of finesse.

When you open the software, you'll see various options for creating your photo book – as well as other printing products that are offered by CEWE, such as calendars, wall art and greetings cards. In terms of books, you can create a number of different sizes, ranging from 'pocket and small' all the way up to XXL Landscape – something you may want to consider only for particularly special books. In our case, we went for the large landscape, which is roughly A4 sized.

After you've selected the size, you'll be asked to choose between the different papers on offer. The cheapest is Standard, but you can also have Glossy or True Matte.

For photographers, there's Premium Photographic Paper and Glossy Photographic Paper – your choice between the two depending on preference. We went for Premium Photographic Paper, which has an attractive semi-gloss finish.

As with Bob Books, you have pre-installed layouts to choose from, or you can create your own. Again, if you want to add extra pages, you'll need to do this in batches of eight. For this reason, it may be worth planning out exactly what you want in your book before you start creating it.

Despite the fact that the books are essentially the same – as is the software – the Jessops books are slightly more expensive. However, the plus side of ordering through Jessops is that you can pick up the book in store for free if you prefer, rather than paying £4.99 for delivery. This could be useful if you happen to be in the vicinity of a Jessops store.

You also have the choice to add a gift box for an additional £8.99, which could be a good option for something you've created for a special occasion, but is perhaps overkill for something that's for your own shelf.

Delivery times are from five to 11 working days, depending on the size of the book.



PhotoBox

● www.photobox.co.uk ● Prices from £25

Options can be pricey, but discount offers are nearly always available



UNLIKE some of the other services here, you won't be able to download software to create your PhotoBox book. Instead, everything is created online.

There are a number of other different services available from PhotoBox, including prints, calendars and all manner of personalised gifts. The prices are more expensive than most of the products on test here, but the company always seems to have a sale or discount promotion on, so it's worth looking out for those. For example, there was a 50% off promotion at the time we ordered our book, while at the time of writing, there was a similar 50% off promo when you spend more than £50.

Although you may prefer to work offline, the online creator works well, assuming you have a decent internet connection. You will need to upload your images to the PhotoBox server, which can take a bit of time if you have a large number of photos.

Once you've done that, you can have the service automatically fill your book, or you can personalise it by adding pictures in the predetermined layouts, or by creating your own.

As you drag picture and text boxes around the page, you'll see red lines appear, which help you to align images to other page furniture, which is very useful. However, some simple tasks are rather difficult, such as creating a

copy of an existing picture box – for example, if you want to have three of the same size on the same page. It is possible to copy an entire layout, though, once you're happy with it.

If you want to add more pages, you can do this in batches of just two, which is perhaps more appealing than having to create eight additional pages if you find space is running short.

You won't be able to move text boxes too close to the top edge of the book, but images can be placed as close to the edge as you like. Similarly, while you can place images across a double-page spread (of a lay-flat book), you can't place words in the same way, so you need to be aware of that when designing your layout.

The option to add embellishments, frames, different backgrounds, illustrations and so on can be found at the bottom of the editing window. There are hundreds to choose from.

When you go to order the book, you'll be asked if you want to upgrade to the larger A3 size for an extra £10. This seems like a reasonable price, but bear in mind the size of any images you've uploaded, if you cropped them to fit an A4 book.

Standard delivery is three to 10 business days, depending on the size.



BLURB



The Blurb book looks classy and uses an attractive matte paper, but the binding means that it doesn't lay flat, which is disappointing for a photo book

BOB BOOKS



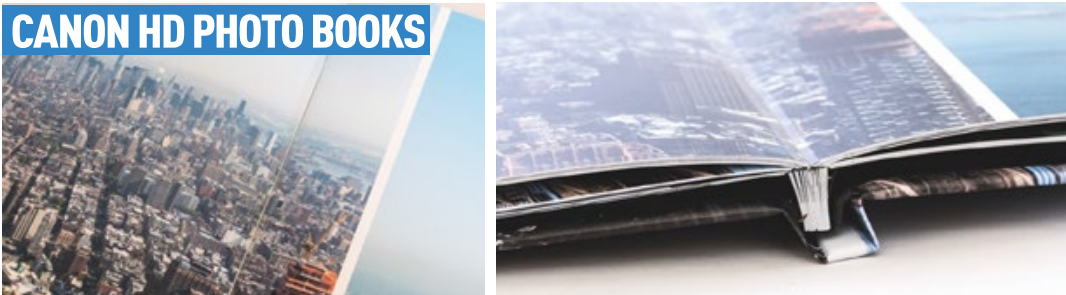
The Bob Book is printed by CEWE, and while it's practically identical to the Jessops book, it worked out a little cheaper

POPSA



Popsa's book doesn't lie flat, but considering you can't position images over the centrefold this is not such a big deal

CANON HD PHOTO BOOKS



Canon's HD Book lies flat, but disappointingly there's a very visible join between the pages, which has a negative effect on images placed across the spread

JESSOPS



Jessops allows you to pick your book up in-store, which can save on postage. As with Bob Books, the photo book is printed by CEWE

PHOTOBOX

PhotoBox's packaging is classy, and the weighty paper gives a very positive impression too



Verdict

IN TERMS of packaging, PhotoBox is the clear winner here – it was delivered in an impressive presentation box, which was then wrapped in cardboard. This would be ideal if you're giving away the book as a gift. The book itself was wrapped with tissue, which is also a nice touch.

Most of the other books were delivered in cardboard wraparound-type boxes, which provided a decent level of protection, especially for the corners. The only exception was the Jessops book, which did not have corner bumpers. Nothing was awry with our book, but if it were to receive rough treatment in transit, it could be damaged.

Delivery times generally lived up to the promises made on each provider's website, and in many cases arrived sooner than anticipated. If you're in a particular hurry, Popsa delivered the fastest.

Quality of finish

The six finished books are similar, but not the same. The Blurb book was the smallest on test here, but despite that still cost £40.50, plus £6.99 for delivery, for a 36-page book. It doesn't lie flat, and while the paper is matte and feels nice to touch, the photos themselves appear a little grainy in places. Colours are reasonably bright, but don't particularly 'pop' on the page. Overall, it looks classy, but it doesn't have the same kind of effect as the others.

Canon's HD Book was the most expensive of the test, costing £77.99 plus £7.95 p&p for our test order of a 32-page book. For the price, we were expecting it to wow us, but unfortunately it didn't. It does lie flat, but there is a join that is easily visible in the middle of the pages so full-spread images don't work particularly well. The paper is of a decent thickness, and colours are nice and vibrant.

Popsa's book cost £37.93 plus £4.99 for a large A4 photo book with 36 pages. The pages have a nice matte texture, but colours are a little muted compared to the others on test. Considering the simplicity of putting it together, the book has a nice overall finish. We just wish you could take more control over the layout.

The PhotoBox book is thickest of all those on test, and perhaps has the biggest impact on your shelf or coffee table. For our A4 42-page book, the price was £79 plus £11.29. The discount offer reduced the order total to £57.37. The general impression here is excellent, with really nice thick pages. The lay-flat design works very well, with images going across the centrefold nicely. In places the colours can be a little over the top, especially the blue skies – something to bear in mind when editing your shots.

We spent £50.99 plus £4.99 on the Bob Book, which contains 42 pages. It's the best overall compromise of all the books, with an excellent lay-flat layout, thick pages and vibrant colours. While it doesn't have quite the same presence as the PhotoBox book, it's still impressive.

Despite the fact that the Jessops book is almost exactly the same as the Bob Book, it was slightly more expensive, at £52.99 for a 42-page book. We paid £4.99 for postage, but you can have it delivered to a store for free if you prefer. It has the same, good lay-flat design as the Bob Book photo book, and with the same dimensions, but the colours for some reason are slightly more muted. We only noticed this when comparing the two books side by side, so it wouldn't necessarily be spotted in isolation.

To conclude, while each book had its merits, for overall value, ease of creation (with a good level of control), delivery time and print quality, Bob Books is the obvious winner, with Jessops a close second, and PhotoBox just behind in third.

INSPIRED
Travel
Photographer
2016



WIN a holiday in the Gambia

Send in your inspiring travel photographs and you could win a fantastic seven-night holiday to The Gambia for two, and have your image printed in AP and Lonely Planet Traveller magazine

AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

How to enter

There are three categories you can enter:

1 People

We want to see your pictures of people – in the home, on the streets or on your travels.

2 Places

The world is a big place, with its sprawling cities, endless oceans and dark forests, but what are the places that inspire you.

3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals that live within them

Closing date 30 November 2016. Full terms and conditions online



FUJIFILM
X-T10

Prizes galore up for grabs

Our overall winner will receive a seven-night holiday for two in The Gambia, courtesy of The Gambia Experience (gambia.co.uk)

The overall winner will stay for three nights in the stunning Ngala Lodge and four nights in the Mandina Lodges in the Makasutu Forest where you'll receive:

- Guided forest walks
- River trip by pirogue
- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines. PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit fuji.co.uk/x-t10.

Enter online at amateurphotographer.co.uk/inspiredtraveller

TechSupport

Email your questions to: apanswers@timeinc.com, **Twitter** @AP_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Err 30

Shooting is not possible due to an error.
Turn the camera off and on again or re-install the battery.

Canon EOS 7D error message

Q My Canon EOS 7D has stopped working after reporting an 'Err 30' on the rear screen. What does this mean and how can it be fixed?

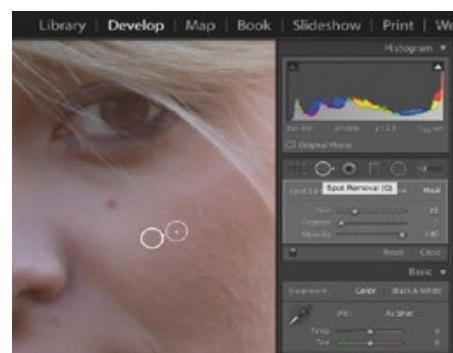
Alice Robinson

A The short answer is that your camera's shutter is jammed. The most sensible approach is to book it in for repair. Some owners have reported that they have been able to un-jam the shutter by manually moving the curtains or by using the sensor-cleaning function. The former is not recommended, as the shutter mechanism is inherently fragile, while the latter probably won't work. Often it's just a foreign object that has become trapped in the mechanism and you may only need to pay a labour charge. A new shutter is a different matter.

Ian Burley

Dastardly dust

Q I have just got back from my holiday and am annoyed to find that there are some blurry spots on my



Dust spots can be easily removed from images using software

photos. They are in the same position on the frame and most visible against blue. I am guessing this is the dreaded problem of dust on the camera's sensor. I notice that the spots are more blurry in some photos than in others. The camera is a fairly old Canon compact. It takes good pictures, but is it worth getting it repaired? **Vicky Handley**

A This has all the hallmarks of dust on the camera sensor. While this is a problem more commonly associated with interchangeable-lens cameras such as DSLRs, which have huge sensors that are frequently exposed when changing lenses, it can be a problem with fixed-lens compacts, too. The zooming action of the lens acts like a piston and draws air into the interior of the camera and, if you are unlucky, dust. The particles of dust don't necessarily rest on the surface of the sensor itself – there are several layers of optical filters in front of the sensor.

As the dust is normally some distance from the sensor itself, the difference in blurriness of the spots is explained by which lens aperture you used and, to an extent, the focused distance. The brighter the scene and smaller the aperture, the more clearly defined the shadow cast by the speck of dust on the sensor and your image will be.

It's unlikely to be economically viable for an old compact camera to be serviced for this kind of problem. Your best bet is to find a camera repair service and seek a quote for the work before proceeding. The good news is that with the right software, it's actually not too difficult to make dust blemishes disappear.

Ian Burley

Nik installation

Q I recently downloaded the Nik collection to both my Toshiba laptops, to run

Light that reaches your eye through a DSLR viewfinder will be relatively low in UV light



Ultraviolet rays

Q My optician tells me I'm starting to show signs of cataracts, and with ultraviolet light being one of the main causes of this eye problem I am concerned about camera use. UV transmission from electronic viewfinders is said to be low, and infrared X-ray is virtually non-existent, but if the latest DSLRs don't need added filters to remove these dangerous light rays, why are companies still making them to attach to our lenses?

Although UV affects the eyes at all times from sunlight, are we unwarily asking for trouble? How many photographers will develop cataracts? **Robert Smith**

A There isn't space here for a comprehensive analysis of your concern, but it is interesting. On the other hand, I am not aware of any elderly photographers who have more of a problem with cataracts in their viewfinder eye. The DSLR optical path to the viewfinder passes through many glass and sometimes plastic lenses, as well as a mirror. The aggregate thickness of these lenses is considerable and will filter much of the UV light. I also suspect that the amount of time spent peering through a DSLR viewfinder is very small compared to natural exposure when not using your camera.

Regarding the use of UV filters on the front of lenses, this used to be de rigueur, but there is so much more control over image colour with digital cameras that the main purpose of using a UV filter is to protect the front element of the lens.

Ian Burley

with my Photoshop Elements 14 software. Both laptops use Windows 10 Anniversary Update edition. While one laptop opens Nik automatically when using the editing screen, the other seems not to be available, despite the program showing in the apps list. I have tried using other methods to open it, such as from the menu, but Nik can't be seen there. Can you help?

Michael Howell

A This is most likely to be an installation hiccup, so try uninstalling and reinstalling the plug-in. You might also want to switch off any anti-virus software briefly during the reinstallation process. If the worst comes to the worst, you might need to uninstall and reinstall Photoshop Elements 14 as well.

Ian Burley

ROUND ONE
NOW OPEN!



AFOY

MORE THAN
£13,000
IN PRIZES
TO BE WON!

Amateur Filmmaker of the Year competition

Your chance to enter the UK's best competition for budding amateur filmmakers

WE'RE pleased to announce our Amateur Filmmaker of the Year (AFOY) competition for 2017. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round One (Travel) opens on 1 September, and when entering, make sure you fulfil the brief.

Round One: Travel

Mention the word 'travel' and most of us think of visiting an exciting new place. However, it could also be a journey of getting from A to B, such as a commute, but seen in a new perspective. Think about how your commute changes at different times of the day and during different seasons.

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes Enter to win your share of prizes worth more than £10,000!

Round One Winner
Canon XC10+
Directional Mic DM-E1
Worth £2,000
Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thevideomode.com/afoytravel

to send us a link to your short film and to view the full terms and conditions

THE VIDEO MODE

In association with

Canon

In the bag



Ben Hall is one of Britain's foremost professional wildlife

photographers. He is driven by the need to protect and preserve Britain's last fragile ecosystems. Visit his website at www.benhallphotography.com

Canon EOS-1D X and Canon EOS-1D Mark IV

1 The Canon EOS-1D X offers the perfect blend of quality and speed, and is ideal for action and low-light photography. I travel to pretty extreme environments and I can't afford to be too precious about my gear. This camera has taken quite a beating and it has never let me down. I carry the EOS-1D Mark IV as a back-up.

Canon EF 500mm f/4L IS USM

2 The Canon 500mm f/4 is my main workhorse lens. It's a bit heavy, but the quality of the glass is superb, and with a maximum aperture of f/4 it's perfect for knocking foregrounds and backgrounds out of focus. When I'm carrying it, my back doesn't thank me, though!

Canon EF 100-400mm f/4.5-5.6L IS USM

3 The Canon 100-400mm f/4.5-5.6 is the lens I turn to when I'm framing wider shots, and aiming to show my subjects in their natural surroundings – something I like to do whenever possible. The flexible focal length, and the relatively small size of this piece of kit, makes it a great lens for travelling.

Canon EF 17-40mm f/4L USM

4 I use the Canon 17-40mm f/4 lens for both landscapes and wideangle shots of wildlife. The focal range is perfect for fine-tuning composition and it offers excellent edge-to-edge sharpness. It's also highly resistant to dust and moisture, and has a minimum focusing distance of just 28cm.

Gitzo 3541LS with gimbal head

5 This Gitzo tripod is built to last. I chose this model because of its stability, strength and light weight. It also has no centre column, so it can be used at ground level. The gimbal head makes panning with long lenses a breeze.

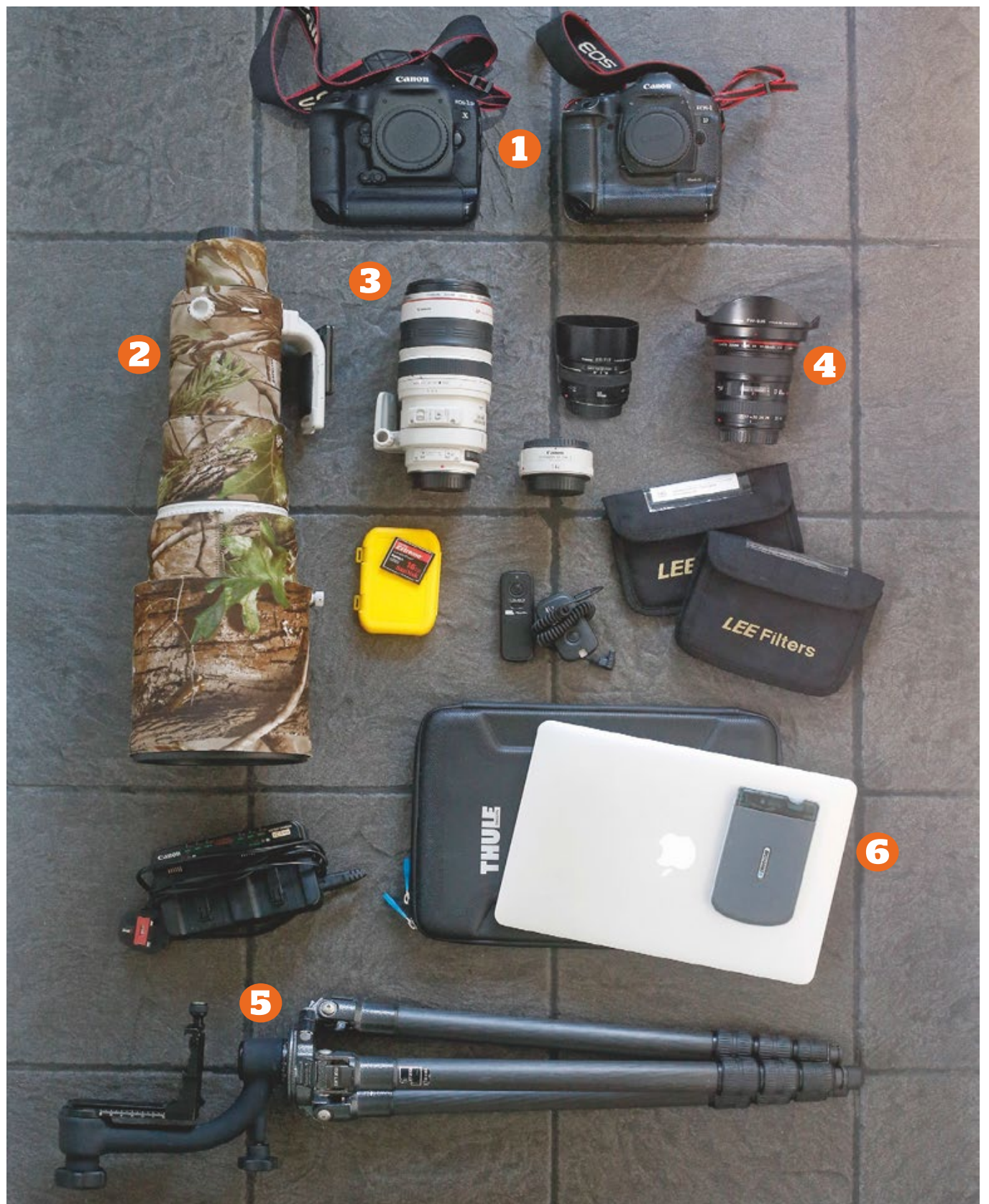
Apple MacBook Pro (retina display)

6 A MacBook is a must for me when travelling for any length of time. It allows me to edit, and even process, pictures wherever I am in the world. As an added bonus I don't have to come home to quite so much office work.

List of kit Canon EOS-1D X, Canon EOS-1D Mark IV, Canon EF 500mm f/4L IS USM, Canon EF 100-400mm f/4.5-5.6L IS USM, Canon EF 70-200mm f/2.8L IS II USM, Canon EF 17-40mm f/4L USM, Canon EF 50mm f/1.4 USM, Canon 1.4x Mark III teleconverter, Gitzo 3541LS tripod, gimbal head, Lee Filters (ND grad x3 and Big Stopper), 8x SanDisk Extreme 16GB CF cards, charger, batteries, beanbag, Apple MacBook Pro, portable hard drive, IR remote release.



Courtship display: Ben's ethereal image of great crested grebes at dawn



Amateur Photographer

**MONTHLY EXTRAS,
EXCLUSIVE TO SUBSCRIBERS**

Rewards



tastecard

**50% OFF food or 2 FOR 1 meals
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BLAST FROM THE PAST

Leica CL

John Wade looks at the smallest and lightest Leica model ever made

LAUNCHED 1973

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THE LEICA CL was designed by Leitz and sold with two German lenses made specifically for the camera, while the body was manufactured by Minolta in Japan.

At a mere 12x7x3cm (without lens), the CL is remarkably compact, despite featuring through-the-lens metering and a lens mount that accepts most Leica M bayonet-fit lenses.

The Leitz lenses designed for the camera are a standard 40mm f/2 Summicron-C and a telephoto 90mm f/4 Elmar. Bright frames in the viewfinder give the view for each, alongside a coincident image rangefinder coupled to the focusing.

The focal-plane shutter travels vertically, its speeds of 1/2-1/1000sec set on a dial on the front of the body.

The shutter is mechanical, but the CdS meter needs a PX625 mercury cell. Metering is via a sensor that swings in front of the film as it is advanced. The wind lever is shifted slightly from the body to turn on the meter, then exposure is measured and set by adjusting shutter speeds and apertures until a needle lines up

The Leica CL with 40mm f/2 Summicron-C fitted and 90mm f/4 Elmar



View of the Leica CL from the top

with a notch in the viewfinder display. The sensor swings away again just before the shutter fires.

The Leica CL offers a great and an inexpensive entry into the Leica M-mount system.

What's good Vast range of lenses available, light and compact, extremely quiet shutter.

What's bad Meter sensor arm can get stuck in front of the film, slightly higher voltage modern batteries might lead to inaccurate exposure, battery can only be changed when the back is open.



Breaking down the CL (l-r): Detachable back, body, 40mm lens, 90mm lens and flexible rubberised lens hood



This image is from a 35mm negative taken with the Leica CL and 40mm Summicron-C

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14mm f/2.5 II Pancake **£329.00**
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7-14mm f/4.0 ASPH **£769.00**
12-60mm f/3.5-5.6 ASPH **£359.00**
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35-100mm f/2.8 O.I.S **£799.00**
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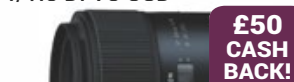
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Tamron SP 85mm f/1.8 Di VC USD



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SP AF 10-24mm f/3.5-4.5 Di II LD £419.00	18-270mm f/3.5-6.3 Di II VC PZD £299.00	SP AF 70-300 f/4-5.6 Di VC USD £299.00
14-150mm f/3.5-5.8 Di III £439.00	SP 24-70mm f/2.8 Di VC USD £799.00	SP 150-600mm f/5-6.3 Di VC USD £829.00
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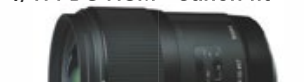
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Sigma 150-600mm f/5-6.3 DG OS HSM | C



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20mm f/1.4 DG HSM £629.00	12-24mm f/4.5-5.6 II DG HSM £529.00	70-300mm f/4.0-5.6 APO Macro £149.00
24mm f/1.4 DG HSM £599.00	17-50mm f/2.8 DC OS HSM £279.00	120-300mm f/2.8 DG OS HSM £2,499.00
30mm f/1.4 DC HSM £299.00	17-70mm f/2.8-4 DC OS £319.00	150-600mm Cont. + 1.4x £849.00
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85mm f/1.4 EX DG HSM £619.00	18-300mm f/3.5-6.3 DC Macro £336.00	1.4x Teleconverter APO EX DG £179.00
105mm f/2.8 EX DG OS HSM £319.00	24-35mm f/2 DG HSM Art £699.00	1.4x Teleconverter TC1401 £229.00
150mm f/2.8 OS Macro £649.00	24-70mm f/2.8 IF EX DG £549.00	2.0x Teleconverter APO EX DG £199.00
180mm f/2.8 EX DG OS HSM £1,099.00	24-105mm f/4 DG OS HSM £599.00	2.0x Teleconverter TC2001 £269.00

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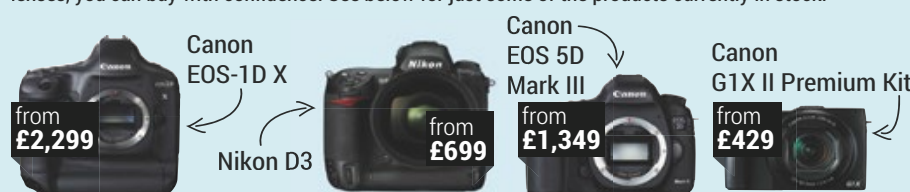


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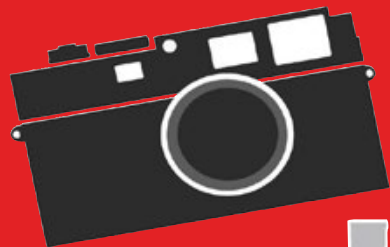
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14mm F2.8 L USM II.....	E+ / E++ £949 - £1,049		
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17-40mm F4 L USM.....	E++ £339 - £379		
17-85mm F4-5.6 IS USM.....	E+ / E++ £129 - £139		
18-55mm F3.5-5.6 IS EFS II.....	E++ £79		
18-55mm F3.5-5.6 IS STM.....	Mint- £89		
20-35mm F3.5-4.5 USM.....	E+ / E++ £129 - £149		
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24-70mm f2.8 L USM II.....	Mint- £1,189		
24-70mm f4 L IS USM.....	Mint- £579		
24-105mm F4 L IS USM.....	Exc / E++ £329 - £429		
28-200mm F3.5-5.6 USM.....	As Seen £79		
28-300mm f3.5-5.6 L IS USM.....	E++ £1,299		
35mm F2 EF.....	E++ £159		
35-135mm F4-5.6 USM.....	E+ £69		
35-350mm F3.5-5.6 L USM.....	Exc £499		
40mm F2.8 STM.....	E++ / Mint- £89 - £99		
50mm F1.0 L USM.....	Mint- £2,400		
50mm F1.2 L USM.....	E++ / Mint- £749 - £799		
50mm F1.4 USM.....	E+ £179		
50mm F1.8 EF II.....	E++ £59		
50mm F1.8 EF Mk1.....	E++ £99		
60mm F2.8 EFS Macro.....	E++ / Mint- £239 - £249		
70-200mm F4 L IS USM.....	E++ £589		
70-200mm f4 L USM.....	E+ £289		
70-300mm f4-5.6 IS USM.....	E++ £199		
70-300mm F4.5-5.6 DO IS USM..	E+ / Mint- £299 - £379		
75-300mm F4-5.6 EF III.....	Exc £39		
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199		
80-200mm F4.5-5.6 EF II.....	E++ £39		
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39		
80-200mm F4.5-5.6 USM.....	E+ £49		
85mm F1.2 L USM.....	E+ £699		
85mm F1.2 L USM MkII.....	Mint- £1,149		
100mm F2.8 L Macro IS USM.....	E++ £579		
100mm F2.8 USM Macro.....	E+ / E++ £239 - £279		
300mm F2.8 L IS USM.....	Exc / E++ £1,789 - £2,589		
300mm F4 L USM.....	Exc / E+ £389		
400mm F2.8 L IS USM.....	E+ £3,689		
500mm F4 L IS USM.....	E+ £3,889 - £3,979		
500mm F4.5 L USM.....	E+ £2,189		
600mm F4 FD (EOS Mounted).....	E+ £749		
600mm F4 L IS USM.....	E++ £5,199		
600mm F4 L USM.....	Exc / E+ £2,185 - £2,889		
Contax 35-70mm F3.4 MM.....	E++ £279		
Contax 35-135mm F3.3-4.5 MM.....	E++ £399		
Sigma 10-20mm F4-5.6 DC HSM E+ /	Mint- £179 - £219		
Sigma 12-24mm F4.5-5.6 EX DG HSM	E+ / E++ £249 - £289		
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.....	E++ £449		
Sigma 35mm F1.4 DG HSM A.....	Mint- £469		
Sigma 50mm F2.8 EX DG Macro.....	E++ £149		
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399		
Sigma 70mm F2.8 EX DG Macro.....	E++ £179		
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299		
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Sigma 300mm F2.8 Apo.....	Unused £299		
Sigma 300mm F2.8 Apo DG HSM ...	E++ £1,289 - £1,499		
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159		
Sigma 400mm F5.6 AF.....	E+ £79		
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Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259		
Tamron 35mm F1.8 Di VC USD.....	E++ £349		
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189		
Tamron 90mm F2.8 Di VC USD Macro.....	Mint- £279		
Tamron 90mm F2.8 SP AF Macro..	E+ / E++ £159 - £219		
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £469		
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Tokina 12-24mm F4 ATX PRO SD.....	E++ £199		
Tokina 17mm F3.5 ATX Pro.....	E++ £189		
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Tokina 35mm F2.8 Macro DX ATX.....	E++ £199		
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Tokina 300mm F2.8 ATX SD.....	E+ £599		
Zeiss 28mm F2 ZE.....	E+ £465		
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Sigma 1.4x AF Tele Converter.....	E+ £59		
Sigma 1.4x Apo EX Converter.....	E++ £99		
1.4x EF Extender.....	E++ £119		
1.4x EF II Extender.....	Mint- £169 - £189		
2x EF Extender.....	As Seen / E++ £79 - £159		
2x EF MkII Extender.....	E+ / E++ £149 - £179		
2x EF MkIII Extender.....	Mint- £239		
Metz 15 MS-1 Flash.....	E++ £159 - £179		
Metz 50AF1 Digital.....	E++ £79		
220EX Speedlite.....	E+ £39		
270EX Speedlite.....	E+ £39		
300EZ Speedlite.....	E+ / E++ £9 - £29		
420EX Speedlite.....	E+ / E++ £59 - £65		
420EZ Speedlite.....	E+ £25		
430EX II Speedlite.....	E++ £119		
430EX Speedlite.....	E+ / E++ £89 - £99		
430EZ Speedlite.....	E+ / E++ £25 - £29		
540EZ Speedlite.....	E+ / E++ £29 - £39		
550EX Speedlite.....	Exc / E++ £79 - £109		
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Samsung NX10 + 18-55mm.....	E++ £159		
Sony A7R II Body Only.....	Mint- £2,499 - £2,699		
Sony NEX-F3 + 18-55mm.....	E++ £149		
Sony NEX3 + 18-55mm.....	E+ £95		
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14mm F2.8 XF.....	Mint- £539		
23mm F1.4 XF R.....	E+ £549		
27mm F2.8 XF.....	E++ / Mint- £179 - £199		
50-230mm F4.5-6.7 OIS XC.....	E+ / E++ £189 - £239		
Samyang 300mm F6.3 Reflex ED UMC CS.....	E++ / Mint- £179 - £189		
Zeiss 12mm F2.8 Touit X.....	Mint- £549		
4/3rds Lenses			
Olympus 7-14mm F4 ED Zuiko.....	E++ £549 - £579		
Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £149		
Olympus 11-22mm F2.8-3.5 ZuikoE+ /	Mint- £195 - £249		
Olympus 12-60mm F2.8-4 ED SWDE+ /	E++ £249 - £349		
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489		
Olympus 14-42mm F3.5-5.6 Zuiko... E+ /	E++ £49 - £59		
Olympus 14-54mm F2.8-3.5 ZuikoE+ /	E++ £119 - £129		
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249		
Olympus 17.5-45mm F3.5-5.6 Zuiko.....	E+ £29		
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £199		
Olympus 35mm F3.5 Macro Zuiko.....	E++ £89 - £99		
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89		
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £45 - £59		
Olympus 50-200mm F2.8-3.5 SWD.....	E++ / Mint- £429		
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £295		
Olympus 50mm F2 ED Macro Zuiko.....	E++ £199 - £249		
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Panasonic 14-42mm F3.5-5.6 Asph OIS ...	E++ £65 - £69		
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129		
Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....	E++ £79		
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Voigtlander 25mm F0.95 Nokton.....	E+ £439		
Panasonic 35-100mm F4-5.6 OIS Asph G.....	Exc / E+ £99 - £159		
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	Mint- £119		
Panasonic 45-200mm F4-5.6 OIS.....	E++ £159		
Olympus 45mm F1.8 M.Zuiko.....	E+ / E++ £119 - £129		
Olympus 75-300mm F4.8-6.7 ED M.Zuiko.....	E++ £279		
Olympus 75mm F1.8 ED Black M.Zuiko.....	E++ £519		
Sony NEX Lenses			
18-55mm F3.5-5.6 OSS.....	Mint- £89		
50mm F1.8 OSS.....	E++ £119		
Samyang 12mm F2 NCS.....	Mint- £219		
Sigma 30mm F2.8 DN - A.....	Mint- £89		
Sigma 30mm F2.8 EX DN.....	Mint- £89		
Tamron 18-200mm F3.5-6.3 Di III VC.....	Mint- £149		
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Canon EOS 1D MkII Body Only.....	As Seen £199		
Canon EOS 6D Body Only.....	E++ / Mint £1,049 - £1,089		
Canon EOS 5D MkII Body + BG-E6 Grip.....	E++ £839		
Canon EOS 5D MkII Body Only.....	E++ £839 - £849		
Canon EOS 70D Body Only.....	E+ / E++ £549 - £589		
Canon EOS 40D Body Only.....	E++ £99		
Canon EOS 550D Body Only.....	E+ £169		
Canon EOS 400D Body Only.....	E+ £79		
Canon EOS 350D + BG-E3 Grip.....	E+ £79		
Canon EOS 350D Body Only.....	E+ £59		
Canon EOS 300D Body Only.....	As Seen £45 - £49		
Canon EOS M + 18-55mm.....	E++ £149		
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90mm F4 Elmar.....Exc / E+ £99 - £149
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14-24mm F2.8 G AFS ED.....E++ £899
16-85mm F3.5-5.6 G ED VR AFS DXE+ / E++ £229 - £329
18mm F2.8 AFD.....E++ £599
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18-70mm F3.5-4.5 G AFS ED DX.....E++ £79
18-140mm F3.5-5.6 AF-S G ED VR DX.Mint- £259 - £279
18-200mm F3.5-5.6 G AFS DX VRll.....E++ £349
18-300mm F3.5-5.6 AFS DX VR.....Mint £399
18-300mm F3.5-5.6 AFS DX VRll.....E++ £399
20mm F2.8 AFD.....E+ / E++ £269 - £349
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24mm F2.8 AFD.....E+ £189
24-70mm F3.5-5.6 IX.....E+ £39
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28mm F2.8 AF.....E++ £139
28mm F2.8 AFD.....E+ / E++ £159 - £169
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28-300mm F3.5-5.6 G ED AFS VR.....E++ £479
35mm F1.4 G AFS.....E++ £1,049
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50mm F1.8 G AFS (Retro).....Mint- £159
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55-200mm F4-5.6 G AFS DX VR II.....E++ £149
60-180mm f4-5.6 IX.....E++ £49
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60mm F2.8 AFD Micro.....E++ £229
70-180mm F4.5-5.6 AFD Micro.....E++ £889
70-210mm F4-5.6 AFN.....E+ £69
70-300mm F4-5.6 AFG.....E+ / E++ £59
70-300mm F4-5.6 ED AFD.....E+ / E++ £119
70-300mm F4-5.6 G AFS VR.....E+ / E++ £249 - £299
75-240mm F4.5-5.6 AFD.....E+ / E++ £49 - £59
75-300mm F4.5-5.6 AFN.....E+ £79
80-200mm F2.8 ED AFD.....E+ £449
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85mm F1.8 AF-S G.....Mint- £289
85mm F1.8 AFD.....E++ £229

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105mm F2.8 AFD Micro.....E++ £349
180mm F2.8 ED AF.....E+ £299
180mm F2.8 ED AFD.....E++ £449
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200-400mm F4 G VR AFS IFED E+ / E++ £1,899 - £2,499
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300mm F2.8 IFED AF.....E+ £1,099
300mm F2.8 IFED AF-I.....E++ £1,599
300mm F2.8 IFED AFS II.....E+ £1,789
300mm F4 AFS IFED.....E+ / Mint £589 - £689
400mm F2.8 AFS II.....E++ £3,499
500mm F4 AFS IFED.....E+ £2,599
500mm F4 G AFS VR IF ED.....E+ / E++ £4,399 - £4,489
500mm F4 P IFED AIS + TC16A Converter.....E+ £1,049
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Zeiss 35mm F1.4 ZF.2.....E++ / Mint- £929 - £949
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Zeiss 85mm F1.4 ZF.2.....E++ £749
Sigma 1.4x Apo EX DG Converter.....Mint- £99
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TC-20E Converter.....E++ £119 - £129
TC-20EII Converter.....E+ / E++ £159 - £179
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SB22S Speedlight.....E+ £35
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SB25 Speedlight.....E+ / E++ £39 - £49
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



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PGI550/CLi551XL Set 5	£59.99
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CLi551XL Colours 11ml	£11.99
PG540 Black 8ml	£12.99
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PGI520/CLi521 Set of 5	£19.99
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PGI550/CLi551XL Set 5	£19.99
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CL511 Colour 11ml	£15.99
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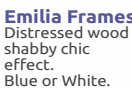
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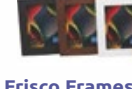
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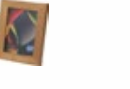
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Grace 7x5 200 photos	£13.99
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Travel 6x4 200 photos	£8.99
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T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
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T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
Compatibles: Set of 6 Colours 7.4ml each	 £19.99 £3.99

T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
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T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
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No.300 Colour 4ml	£14.99
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No.301 Colour 3ml	£13.49
No.301 Black+Colour 3ml	£19.99
No.301XL Black 8ml	£22.99
No.301XL Colour 6ml	£22.99
No.302XL Black 8ml	£21.99
No.302XL Black 8ml	£21.99
No.350 Black 4.5ml	£14.99
No.351 Colour 3.5ml	£17.99
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No.364 Black 6ml	£8.99
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No.364XL PB/C/M/Y 6ml each	£15.99
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No.57 Colour 24ml	£11.99
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No.62XL Colour 12ml	£15.99
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No.338 Black 21ml	£10.99
No.339 Black 34ml	£11.99
No.343 Colour 21ml	£11.99
No.344 Colour 21ml	£12.99
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A4 50 sheets	£16.99
Premium Gloss 270gsm:	
6x4 50 sheets	£6.99
A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
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7x5 100 sheets	£21.99
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A4 50 sheets	£18.99
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7x5 100 sheets	£16.99
A4 50 sheets	£17.99
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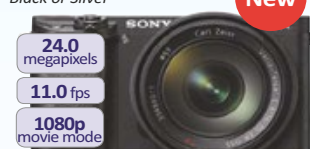
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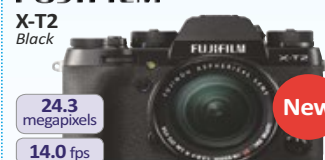
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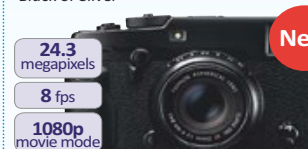
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Final Analysis

Roger Hicks considers...

'Good Show, NY', 1975, by Philip Collier



© PHILIP COLLIER

Philip Collier's pictures are immediately engaging, and you can find him under FlipPhotog on Facebook. I have chosen one of his older shots, from 1975 in New York, because this is the image that caught my attention at the Salle de la Major at the 2016 Arles photo festival in France. It was difficult to choose just one from the two or three dozen pictures he was showing. My other choice would have been a child at a drinking fountain, but this one seemed to sum up a time and a place so well that I chose it instead.

Purely compositionally, I like the way the content bursts the boundaries of the picture: half a car on the left, the end of 'Leaders' chopped off on the right. I am increasingly convinced that a besetting fault in photography is trying to get everything in, all square and neat and

complete. A composition like this hints at the sheer energy of Times Square, together with its combined expansiveness and oppressiveness.

Another thing I really like about it is the weather: the everydayness of the rain, emphasised not only by the wet streets, but also the wipers on the car in the centre. The cyclist, too, is essential. Surprisingly, there are still many cyclists in Times Square today. I find it surprising, given the traffic. We can all too easily imagine what it is like to be on a bicycle on a dreich day such as this: it is a superb contrast with the forced, commercial cheeriness of the cinema marquees, with the visual/verbal pun of 'Two Big Hits'.

It's also quite a period piece: not just the cars, but the way the cinema advertises 'Color'. Presumably, black & white was till reasonably common in Adults Only

movies in 1975. Today, b&w is often seen as a placeholder for art. Back then, more colour meant more realism, which was presumably what customers lusted after.

Lessons to be learned

Perhaps the most important lesson to draw from the picture, though, is that Philip – also known as Flip Per Photographer – actually did what a lot of us only think about doing. First, he got out and took the pictures (despite the weather), printed them and arranged them into a theme. Second, he joined together with others to put together a big exhibition at Arles. Quite apart from the fierce competition for exhibition space, the sheer effort of printing, hanging and generally organising an exhibition is daunting: I'm not sure I'm going to do it again. He is, in the strictest sense, an inspiration.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Stephen Williams.



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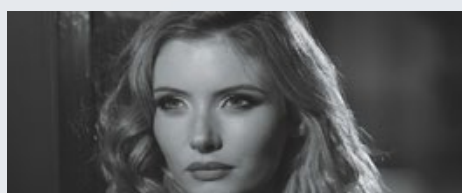
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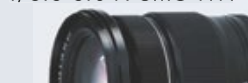
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